ETRIPIDOT BAKXAI

THE

BACCHAE OF EURIPIDES
THE BACCHAE OF EURIPIDES

WITH

A REVISION OF THE TEXT

AND

A COMMENTARY

BY

ROBERT YELVERTON TYRRELL, Litt.D.

REGIUS PROFESSOR OF GREEK AND FELLOW OF TRINITY COLLEGE DUBLIN
HON. LITT.D. CAMBRIDGE LL.D. EDINBURGH
D.LIT. QUEEN'S UNIVERSITY

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In re-editing this play after more than twenty years I welcome the opportunity of disowning views which I have long ceased to hold, and putting forward some new interpretations of passages and suggestions of emendation in a play which I have constantly studied during the long interval which has separated the two editions. I now admire the Bacchae with more judgment, I hope, if with somewhat less enthusiasm than I felt twenty years ago. And whereas then I did not aim at, or certainly did not achieve, an adequate commentary on the whole play, contenting myself rather with the defence of opinions (some of them very crude) then put forward for the first time, now I have tried to leave no difficulty of thought or expression unexplained. Of my own conjectures I have withdrawn some silently, others with words of formal retractation; to others I still adhere, and
these I have maintained with further arguments. In these and in such further suggestions as I have put forward, it will be found that where the ms reading is generally acknowledged to be unsound I have adhered more closely than previous editors to the mss (406, 447, 451, 606, 986, 1002, 1020, 1060, 1091, 1161, 1224); and that where I have suspected the text in places either not before impugned or generally defended, there is good ground for the change, and the change is slight (23, 102, 209, 359, 537, 757, 913, 1017, 1157, 1165). Of the editions which have recently appeared, by far the best is that of Dr. Sandys (3rd ed., 1892), which is indispensable to scholar and student alike. I have expressed in the Introduction my opinion of the transcendent merit of his work from the artistic and aesthetic point of view. My high appreciation of his edition as a running commentary on the meaning and language of the play will appear from the frequency with which I have referred to his Bacchae in the commentary. I am very glad to find that in many cases I have gained his assent to my own judgments; in many he has most ably (and always most courteously) convinced me that I was wrong; in the places where we still differ, his dissent inspires
me with some diffidence, but I still hold my own views to be right, and have fortified them by further arguments which perhaps would have mitigated his objections to my suggestions as originally made.

The edition of Dr. Wecklein is a model of careful industry, and I have often used and acknowledged apt illustrations collected by him, and in one or two cases have adopted his conjecture. But the work throughout shows a deplorable want of taste and poetic feeling. In illustration of this I would refer my readers to my notes, critical and explanatory, on v. 860 (where I hold that he has made the worst conjecture ever published on a Greek play); on v. 1060 where he exhibits the absence of all method or principle in his criticism; on 1087 and 1193 where there is an almost ludicrous want of poetic taste; and on 1210 which displays a curious absence of feeling for the Euripidean style. His criticism, moreover, is throughout of the kind which corrects an anomaly when it is easy to do so, but preserves that anomaly as a defensible usage when no obvious remedy presents itself, and which appeals in commenting on ancient writings sometimes to the laxities, sometimes to the artificial restrictions, of modern style.

I have consulted with small result Bursian's
Jahrsbericht for scattered suggestions on the play. Far more fruitful have been the Journal of Philology and the Classical Review. On v. 837 I have put before my readers a brilliant suggestion of Mr. A. E. Housman, who has made many excellent comments on the Greek and Latin poets. In v. 278 I have given in my text the same scholar's brilliant emendation.

The translations of the Choral Odes are by George Wilkins, Fellow of Trinity College, Dublin, to whom I here tender my hearty thanks for his help.

I have used largely in my notes the spirited English translation of the Bacchae by the late Mr. George O'Connor of Queen's College, Galway.

I feel that I am bound again to pay my tribute to the excellence of Messrs. R. & R. Clark's reader, who is as acute as he is careful.
The date of the appearance of the Bacchae is uncertain; there is no doubt, however, that it was written very shortly before the death of Euripides, and was originally designed for exhibition in Macedonia, where Euripides spent the last years of his life at the court of Archelaus. It was brought on the Athenian stage after his death by the younger Euripides at the great Dionysia; as also were the Iphigeneia in Aulis and the Alcmaeon in Corinth.¹ Boeckh suspected that we have in our present mss two separate editions of the play fused into one; and

¹ For this we have the authority of a Scholiast on Ar. Ran. 67, who professes to quote from the Didascaliae. The 'Ἀλκμαῖων ὁ διὰ Ψώφιδος was brought out with the Alcestis.
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it is not impossible that the play may have been first put on the stage at Pella, and afterwards represented at Athens in about 406 B.C., with the additions and improvements of the younger Euripides. In the Florentine ms of the Bacchae the title of the play is *Pentheus*, and Stobaeus quotes it twice under that name. Similarly the Hippolytus, Hecuba, Orestes, Polyidus, and Alope, are sometimes called respectively the Phaedra, the Polydorus, the Electra, the Glaucus, and the Cercyone; so also it has been conjectured that the Cressae and the Thyestes, the Temenus and the Temenidae, differ only in title. We should rather have expected the name Pentheus than Bacchae, for the plays of Euripides do not as a rule take their titles from the Chorus unless the Chorus bears an important part in the action of the piece, as in the Supplices, or when the action is divided between two or more leading characters, as in the Troades and the Phoenissae. It is conjectured by Edouard Pfander¹ that the play may have been originally called the Pentheus, but that the title Bacchae may have subsequently been used

¹ Die Tragik des Euripides. i. über Euripides' Bakchen. Bern. 1869.
for the purpose of distinguishing it from the Pentheus of Aeschylus; but we read of plays under the name of Bacchae by Aeschylus himself as well as by Xenocles, Cleophon, and Lycophron, and of a Πένθευς Ἡ Βάκχαι by Iophon; so that the change of name would not have prevented confusion. 'Ἡ μυθοποία κείται παρ’ Αἰσχύλῳ ἐν Πενθεί, says the ὑπόθεσις of Aristophanes the Grammarian, and Barnes would have us believe that Euripides closely copied the drama of his great predecessor, changing little more than the name. Of this hypothesis it may be remarked that there is not a trace of evidence for it; that Euripides is remarkable for the uniform originality with which he handles his subjects; that one of the few facts which we know about the treatment of the myth by Aeschylus is that in the Eumenides he speaks of Parnassus, not Cithaeron, as the scene of the Bacchic orgies (though in the Ξάντριαι, we are told, he agrees with Euripides); and that in the Bacchae the whole relation of the poet to his materials presents a strong contrast to the style and mind of Aeschylus.

The external form of the Bacchae is marked by some peculiarities. The number of resolved
feet, dactyls and tribrachs, has often been remarked, and Vater in his Prolegomena to the Rhesus has given a long list of \( \alpha \pi \alpha \xi \, \epsilon \iota \rho \eta \mu \varepsilon \nu a \).

The third and fourth stasima (vv. 877-881 = 897-901, and 992-994 = 1011-1013) afford the only specimens in Euripides of a refrain such as we meet in Aeschylus; and the parodos and the four stasima not only are suitable, in a degree rare in Euripides, to the parts of the action at which they are respectively introduced, but form a whole in themselves, and an elaborate picture of the Bacchic cult.

The Parodos (vv. 64-103) describes the outward form and ritual of the Bacchic worship: the first stasimon (370-431) describes its sacred joys; the second stasimon (519-575) refers to the birth of the god; the third (862-911) breaks into tumultuous enthusiasm and anticipations of triumph, and the fourth (977-1024) urges on the 'hounds of Frenzy' against the violator of the rites of the Maenads.

Though Greek Tragedy took its rise from the

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1 Among the other licenses which Euripides allowed himself in this play, we may observe that he is less careful to preserve the regular alternation of line for line in the stichomythia, as for instance in vv. 925-935, and in vv. 1270, 1271.

2 Schöne has pointed out a similar coherence in the choral odes of the Iphigeneia in Aulis.
worship of Dionysus, yet the Bacchae is the only extant tragedy which treats of this picturesque ritual. Indeed this is the only instance in which one of the greater gods is introduced as taking an important part as an actor in a Greek play (the burlesque of Aristophanes is, of course, not to be urged as an exception); and it will be shown below with what wonderful skill Euripides has succeeded in bringing Dionysus on the stage without any loss of dignity. Its picturesque character. It is in a great degree to its subject that the Bacchae owes its marvellous beauty. It is perhaps the finest of the plays of Euripides, and every one must allow that it is one of the few Greek plays in which we find clear traces of a feeling for natural beauty. When we read the glorification of the Bacchic cult in the first stasimon, the narrative (677 seqq.) of the orgies of the Maenads on Cithaeron, or the fine passage (1043-1152) describing the scene of the death of Pentheus, we cannot but feel that we see traces of that artistic training which is ascribed to the poet

1 Even the demigod Heracles is not found as a leading personage except in the Trachiniae of Sophocles, and the Hercules Furens and Alcestis of Euripides; and the latter is not a tragedy.
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by Suidas,¹ and by the author of the Life of Euripides.² Scenes from the Bacchae have formed the subjects of subsequent Art. One of the pictures described by Philostratus in his Εἰκόνες represents two scenes of this Tragedy—the death of Pentheus, and the lamentations over his body in the palace of Cadmus; and another of them, the birth of Dionysus, owes its vigour and beauty, which Philostratus admires so much, altogether to the vivid descriptions of Euripides.³

II

EVIDENCES FOR THE TEXT

There are two mss of the Bacchae, both of the fourteenth century—the Palatine ms in the

¹ γέγονε δὲ τὰ πρῶτα ζωγράφος.
² φασὶ δὲ αὐτὸν καὶ ζωγράφον γενέσθαι καὶ δεικνύσθαι αὐτοῦ πινάκια ἐν Μεγάροις.
³ The designs on the later vases take their subjects no longer from the old Epics, but from the Euripidean Tragedy. As we may infer from Ar. Ran. 52—

καὶ δῆτ’ ἐπὶ τὴς νεός ἀναγιγνώσκοντι μοι

τὴν 'Ανδρομέδαν πρὸς ἐμαυτῶν—

that the plays of Euripides were intended not only to be seen but to be read; so we may, I think, suppose that the Bacchae was designed rather for the stage than the study. From this point of view it would be hard to overstate the value of the edition of Dr. Sandys, who has so abundantly illustrated the play by the help of the monuments of ancient art.
Vatican library (No. 287), usually called P, but sometimes B; and the Laurentian ms, in Florence, usually called C, but sometimes Flor. 2 or Flor. xxxii. 2. The latter contains only 755 lines of the Bacchae, stopping at the words ὄνδεσμων ὑπὸ, v. 755. There are a few Parisian mss which, as being mere transcripts of C, possess no independent authority. C is written on paper, and contains all the plays of Euripides now extant except the Troades and the latter half of the Bacchae. P is a folio on parchment, in double columns, and contains the Alcestis, Andromache, Bacchae, Heralcleidae, Hippolytus, Iphigenia in Aulis, Iphigenia in Tauri, Ion, Cyclops, Medea, Rhesus, Supplices, Troades, some plays of Aeschylus and Sophocles, and a spurious and corrupt prologue to the Danaë (63 lines), together with an Argument and list of persons represented in that play (Frag. 1117 Nauck). Elmsley collated P on the Bacchae and the Medea: our knowledge of C rests on the collation made by Francis de Furia for Matthiae. For a full discussion of all the mss of Euripides the reader is referred to Kirchhoff,¹ who first classified them and carefully

¹ Paley, in his Preface to the 3rd vol. of his edition of Euripides, has compiled a classification of the mss from
Kirchhoff estimated the value of each. He is of opinion that all the extant plays of Euripides and their scholia are derived from an archetype of the ninth or tenth century, containing besides the recension of some anonymous grammarian. From this archetype, he maintains, two classes of mss were transcribed—one containing nine select plays which were most used by the grammarians of the Middle Ages in their schools: the other containing all or nearly all the extant plays; of the latter class are P and C. Kirchhoff considers that the nine select plays were transcribed from the archetype about 1100 A.D., and that on this copy are formed our present mss for those plays; but that P and C were taken from a copy of the same archetype made in the twelfth century by some grammarian who took on himself the office not only of a transcriber, but, to a considerable extent, of an editor as well. Moreover, these mss, as not containing the nine select plays, were both copied and kept with the less care. Consequently P and C are less valu-

Sources of weakness in P and C.

Kirchhoff’s Preface to his edition of Euripides (1855), and from his Preface to the Medea (1852), Berlin.

1 The Alcestis, Andromache, Hecuba, Hippolytus, Medea, Orestes, Phoenissae, Rhesus, Troades. These contain copious scholia, especially the Hecuba, Orestes, and Phoenissae.
able than the mss of the nine plays, for two reasons: firstly, because we may be misled by the corrections made by the grammarian who in the twelfth century made his recension from the archetype; secondly, because the text is frequently thrown into confusion by the clerical errors of the copyists. The two mss have enough in common to make it probable that they came from the same source; nor does there appear to be sufficient evidence to establish that one copied directly from the other: certainly P is not a direct copy of C, but one cannot deny the converse relation with absolute certainty. P and C will be found to agree in manifest mistakes by a reference to the critical notes on vv. 31, 64, 78, 123, 129, 384, 599, 606, 636. The following references will serve as examples of places where C plainly contains the better reading:— 217, 252, 261, 276, 348, 365, 427, 490, 641, 696, 708, 722. In the following it is manifest that P is right:—343, 514, 547, 550, 602, 622. Elmsley and Pfander think C superior to P; Kirchhoff gives the preference to P; I think myself that P is the more valuable evidence for the text; for although a considerably larger list
of manifest errors might be drawn up from $P$ than from $C$, yet the mistakes of $P$ arise from careless transcription, and can be easily corrected; but in $C$ the vice lies deeper, and I believe that in some instances we have the corrections of an incompetent grammarian instead of the slips of a careless scribe. For instance, in v. 101,

$$\varepsilon ν\theta ε ν \alpha γ\rho a ν$$

$\theta \eta ρότροφον \mu α\nu\nu\alpha\δες \dot{\alpha}μ\phi\iota\beta\alphaλ\lambda\alpha\nu\tau αi \pi\lambdaοκάμοις$,

I believe that the words in the copy from which $P$ and $C$ were transcribed were written as I have given them (at the suggestion of my friend Mr. S. Allen), and that the writer of $P$, being a mere copyist, wrote $\theta \eta \rho\alphaτροφοiv$ by mistake for $\theta \eta \rho\alphaτροφου$ (in which, I suppose, the diagonal and right-hand strokes of the $N$ were indistinct), while the writer of $C$ took on himself the part of an editor, and changed $\theta \eta \rho\alphaτροφου$ (which he also mistook for $\theta \eta \rho\alphaτροφοι$) into $\theta υ\rho\sigma\o\phi\o\rhoοι$, a conjecture suggested to him by the juxtaposition of the two words in v. 556, $\pi\ο\theta i \ Νύ\ς\ασ ήρα τας \theta \eta ροτρόφου \theta υ\rho\sigma\o\phi\o\rhoε\i\i\ν\i\s$. I distinguish of course between this recension, which we can rarely detect, and that correction of faults of transcription indicated in this edition by such phrases as $P^1$, $P^2$, $C^1$, $C^2$. In this latter
respect C has clearly the advantage. C has many marginal and superscribed corrections, and they are generally right, as may be seen by glancing through the critical notes of any edition. P, on the other hand, but rarely has a note, and sometimes it has a plainly wrong one; for instance, in v. 87 P has εὐρυξόρους corrected to the unmetrical εὐρυχόρους, and in v. 451 it has written over μαίνεσθε the worthless guess, λάζυσθε.

H. Stephens quotes certain vett. codd. which, he says, he consulted in Italy. Kirchhoff has shown that they were feigned to give authority to his own conjectures. A reference to v. 1060 will show how the imposture to which this great scholar stooped has influenced the criticism of those passages.

The Aldine edition published in 1503 does not throw very much light on the text of the Bacchae. It is founded on P, and was edited by Marcus Musurus, in whose possession P was, as Kirchhoff has shown. Musurus has introduced some conjectures of his own; and as there is not any reason to believe that in editing the Bacchae he had access to any ms but P, the Aldine has little or no value in-
dependently of the ms. Elmsley at the end of his edition of the Bacchae has given a collation of the Aldine and P. Elmsley was not aware that in the Bacchae P is the source of the Aldine.

Scholia.

The only scholia extant on the Bacchae are the following, which were first published by Matthiae from C. The first of them is in my opinion valuable for the right understanding of the passage to which it refers.

v. 451, τοῦ δ' ἐμοῦ.

v. 538, οἷαν περισσόν.

v. 611, ὁρκάνας φυλακάς ὁρκάνη, κυρίως ἡ ἀγρευτικὴ λίνος (λίνον cod. Cor-rexit Matthiaeus).

v. 709, διαμώσαι λικμῶσαι.

The same ms has on χρυσέαισι (v. 97) the gloss συνίζησις; on v. 151 the gloss περισσόν; on βρέφος, v. 520, and ἀναβοάσας, v. 525, the gloss ἀντὶ μιᾶς, which means that the two syllables are metrically equivalent to one.

Ms Cotton.

The ms Cotton. throws some light on v. 1268. The nature of this so-called ms and its references to this play are described in a note on v. 1268.
But beside the direct evidences for the text of this play, we have indirect evidence both copious and valuable. Nonnus in his Dionysiaca, or poetical history of the adventures of Dionysus, the author of the Christus Patiens, and Philostratus in his *Eikóves* have made abundant use of the Bacchae; and (what gives them their critical importance) they all used mss different from our present ones, for they can be shown to have read entire the passage which P wants containing the lamentations of Agave over the body of Pentheus. The Dionysiaca of Nonnus, Libb. xliv. xlv. xlvii., is little more than a paraphrase of the Bacchae in hexameters, and the work is of great use both for criticism and especially for explanation. The Christus Patiens is very valuable in a critical point of view. It is a wretchedly stupid drama, falsely attributed to Gregory Nazianzenus, giving an account of the circumstances leading up to the Passion of Christ; it is written altogether in dissyllabic feet, with scarcely any regard to quantity, and consists of a *cento* of verses taken chiefly from the Bacchae, Rhesus, and Troades. Pfander depreciates the critical importance of the Christus Patiens, and says that probably the
ms used by Pseudo-Gregory was not much superior to P or C. But even if it could be shown to be inferior to P or C, its importance would still be very great, since it is different from them. Pfander himself considers C ‘not much superior’ to P; yet what an important addition would be made to our knowledge of the play if we possessed the lost portion of C.

Philostratus, though not nearly so valuable an aid as Nonnus or Pseudo-Gregory, is still not to be despised. The following extract may be here quoted as throwing some light on the passage to which it refers:—καὶ ὅπόσα ἰκετεύει ὁ Πένθευς λέοντος ἀκούειν φασὶ βρυχωμένου. This seems to confirm the criticism of Matthiae on Hermann’s arrangement of vv. 1133 seqq., quoted in the commentary on that line.1

Apsines, quoted on v. 1330, and Seneca (Hippolytus) must have read the missing passage, and therefore have had access to a different ms from ours. Attius translated the

1 Compare also with vv. 1184 seqq., πρόκειται καὶ ἥ κεφαλὴ τοῦ Πενθέως οὐκέτ’ ἀμφίβολος ἀλλ’ ὁ δὲ τῷ Διονύσῳ ἐλεεῖν, νεωτάτη καὶ ἀπαλὴ τὴν γένων καὶ πυρσὴ τὰς κόμας ὡς ὅστε κυττός ἔτρεψεν ὅστε σμίλακος ἡ ἀμπέλου κλῆμα, ὅστε αὐλὸς ἐστησέ τις ὅτ’ οὐστρος, and with vv. 1164, 1165, ἡ δ’ Ἀγανή περιβάλλειν μὲν τὸν ὑδὸν ὁμηκε, θυγεῖν δὲ ὀκνεῖ, προσμέμικαί δὲ αὐτὴ τῷ τοῦ παιδὸς αἴμα, τὸ μὲν ἐς χεῖρας, τὸ δὲ ἐς παρειάν.
Bacchae, as may be seen from his fragments, but they are of no use for the criticism of the play. Servius mentions a *Pentheus* by Pacuvius, and says that in that play it was not Dionysus but Acoetes who was imprisoned by Pentheus. Elmsley assumes that Servius speaks of Pacuvius by mistake for Attius, and that there was no *Pentheus* by Pacuvius. If so, Servius must, under the influence of some confusion, have attributed to Attius the account of Ovid, *Met.* iii., for there is no reason to believe that Acoetes appeared in the play of Attius.

III

THE RELIGIOUS AND MORAL IMPORT OF THE BACCHAE

No reader of the Bacchae can fail to be impressed by the remarkable spirit of speculative contentment and ἰμηπιὰ which pervades the play. Hence it has been sometimes regarded as a Palinode on the part of the aged Euripides, or recantation of the advanced views found in his earlier plays. It is supposed that,
feeling the approach of old age, he here preaches
the worship of those gods whom he had despised
in his prime, and defends those superstitions
which he had in his youth assailed.

The statement that we have in the Bacchae
a monument of a reaction to orthodoxy and to
belief in the religion of the time was first, I
believe, combated by Hartung,¹ and has been
recently successfully opposed by Pfander. They
have pointed out that, just as in the Bacchae
Pentheus suffers under the vengeance of the god
whose prerogatives he refuses to enjoy, and
whose divinity he refuses to acknowledge, so in
the Hippolytus, a play written nearly thirty
years before, Hippolytus shows the same contu-
macy to Aphrodite, and suffers a similar
punishment. We have not in the Bacchae any
change in the point of view from which Euripides
regards the old gods of the heathen mythology.
As Aphrodite is no mere personal goddess, but
a great factor in the order of the world, and a
source of happiness and joy, so Dionysus is not
only the god of wine, but a higher personifica-
tion of passion in religion, and joy in life; and
the Hippolytus as well as the Bacchae teaches

¹ Euripides Restitutus, Hamburg, 1844.
that we should not neglect these sources of joy, enthusiasm, and passion, as for instance, in v. 107,

τιμαῖσιν, ὤ παῖ, δαίμόνων χρῆσθαι χρεῶν.¹

The Bacchae reprobates τὸ σοφόν, rationalism, das vernünftelnende Princip, as Bernhardy translates it, condemning a recoil from public opinion, as in v. 331,

οἶκει μεθ’ ἡμῶν, μὴ θύραξε τῶν νόμων,

and the Hippolytus, v. 93, commends

μοσεῖν τὸ σεμνὸν καὶ τὸ μὴ πᾶσιν φίλοιν:

so also in Hipp. 467 and 487, and in Med. 580, overwiseness, and 'too great refinements' (to use the phrase of Bishop Butler) are condemned as strongly as in the first stasimon of the Bacchae; ἐπιλελήσμεθ’ ἣδεως γεροντες ὄντες, says Tiresias, and in truth the Bacchic worship may be described as the negation of rationality, and as passionate sympathy with nature. The Maenads run wild through the mountains, clad

¹ Hartung understands this passage to mean 'we should not refuse to the gods the honour due to them'; but both the language itself and the context require that we should understand 'we should not neglect to make use of the privileges which the gods give us,' which are in this case the ἔργα Φιλοδίτης.
in fawn skins and girdled with snakes, eat raw flesh, and suckle the young of wild beasts.\(^1\) The first stasimon (370-431) with its panegyric on the enthusiastic worship of Dionysus, and its condemnation of overwiseness, may serve as a fair statement of the moral purport of the play; the quality in Pentheus punished so severely is ùβρεσ, and this is a state of mind as nearly as possible the opposite to that to which the Chorus aspires in the words—

\[
\tau \delta \pi \lambda \theta \delta \oslash \ o \ \tau \delta \ \phi \alpha \nu \lambda \omicron \tau \varepsilon \rho \omicron \nu \\
\epsilon \nu \omicron \mu \oslash \epsilon \ \chi \rho \eta \tau \alpha \iota \ \tau \epsilon \, \tau \delta \delta \ \tau \omicron \ \lambda \varepsilon \gamma \omega \omicron \mu \iota \ ' \ \alpha \nu .\]
\]

\(^1\) Hartung, Eur. Rest. vol. ii. p. 551. ‘But the worship of Bacchus had one quality which was, more than any other, calculated to give birth to the drama, and particularly to tragedy: namely, the enthusiasm which formed an essential part of it. This enthusiasm proceeded from an impassioned sympathy with the events of nature, in connexion with the course of the seasons. ... The desire of escaping from self into something new and strange, of living in an imaginary world, breaks forth in a thousand instances in these festivals of Bacchus.’—Müller, Hist. Gr. Lit. i. 389.

\(^2\) 430, 431. As the word φαυλότερον has been sometimes misunderstood, it is worth while to mention that φαυλος is found in the sense which it bears here, i.e. moderate, plain, in Ion 834—

\[
\phi \alpha \upsilon \omicron \ \chi \rho \eta \sigma \tau \omicron \ \acute{\alpha} \nu \ \lambda \alpha \beta \epsilon \iota \epsilon \nu \ \phi \iota \omicron \nu \ \\
\theta \acute{e} \lambda \omicron \iota \mu \ \mu \alpha \lll \nu \ \eta \ \kappa \kappa \omicron \ \sigma \sigma \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron ,
\]

and in Androm. 482—

\[
\sigma \sigma \omicron \omicron \ \delta \epsilon \pi \lambda \theta \delta \oslash \ \alpha \theta \rho \omicron \ \alpha \sigma \theta \varepsilon \nu \epsilon \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \omicron \phi \alpha \nu \lambda \omicron \tau \epsilon \omicron \ \phi \rho \epsilon \nu \omicron \ \alpha \iota \tau \omicron \kappa \omicron \rho \alpha \omicron \omicron .
\]
The same lesson is again preached in the antistrophe and epode of the third stasimon, vv. 882, seqq.—

\[\text{δρμάται μόλις ἄλλ' ὀμως πιστῶν τι τὸ θεῖον σθένος, κ.τ.λ.,}\]

and the whole plot reaches its dénouëment at v. 1326—

\[\text{ὄστις δαιμόνων ὑπερφρονεῖ ἐς τὸν ἀθρήσας θάνατον ἡγεῖσθω θεοῦ.}\]

This is where a modern play would have ended; the sentiment expresses the purport of the whole play, and the curtain would have fallen amid applause. But we must remember that the Greek poets had not the means of astonishing their hearers by an unexpected result; the plot and the dénouëment were both familiar to the spectators; hence (to counterbalance this disadvantage) in the dialogue the Greek poet had recourse to the eipowéia, which is so beautifully used in the treatment of the character of Pentheus in this play; and in the dénouëment they did not merely consider when the story was told, but rather aimed at rounding off the

Much of the spirit of this Ode may be found (Supp. vv. 195 seqq.) in the speech of Theseus, who, as Pfander remarks, seems to be the beau idéal of Euripides.
narrative, and showing its relation to the whole cycle of connected myths. Hence Dionysus foretells the future of the different characters in the play, and concludes by referring the responsibility to his father, Zeus. The *Deus ex machina* is introduced for the purpose of raising the god above those conflicts and adventures which might have lowered him in the minds of the spectators. Horace has certainly misconceived the office of the *Deus ex machina*. Here, as in many of the plays of Euripides, the action of the piece has been completed before the god appears, and there is in truth no knot to be untied by his intervention.

Euripides unquestionably aimed at raising and deepening the popular views on important questions of belief, and from this point of view he and Socrates have been classed with the Sophists. Nor is the comparison without justice, provided the following important difference be not overlooked. While the Sophists as a class apply rationalism to the received facts of belief themselves, or leave their moral deformities untouched, recognising in them neither ethical import nor instruments of regeneration, Euripides and Socrates, on the other hand, accept
these facts, but in conformity with this basis endeavours to raise and deepen popular views. This standpoint is put in a strong light in Her. Fur. vv. 1341-1346, and Ion 444, and is found in his earlier as well as his later plays; for instance in Bacch. 314-318, where we have Tiresias’ answer to the charge of immorality which Pentheus brings against the Bacchic orgies. The uneducated man would have defended the immorality incurred in the service of the god; the Sophist would have uprooted the belief which entailed unchastity: Euripides does neither, he leaves the belief untouched, and shows that unchastity is not its necessary concomitant. It is the neglect of this distinction between the Sophistic and Euripidean points of view which has fostered the opinion that the Bacchae is a recoil from the Aufklärung of his earlier works, and a reaction towards a dogmatic orthodoxy; whereas in truth the rationalism which he condemns in the Bacchae is the rationalism of the Sophistic standpoint, and that he condemns in the Medea and the Hippolytus, written thirty years before; and the rationalism of his earlier works is the Socrato-Euripidean rationalism of which clear traces may be found in the Bacchae, the
work of the poet's extreme age. Thus it was, to quote the observation of Pfander, as guides of the Greeks from Hellenism to Cosmopolitanism, as unhellenisers of the Hellenes, that Euripides and Socrates incurred the irreconcilable enmity of the Hellenist Aristophanes.

But though it is wrong to ascribe to the Bacchae a definite reaction to the religion of the age, one cannot fail to observe an ethical contentment and speculative calm which we do not find in the earlier plays. The problem which seems to have haunted Euripides most constantly is the reconciliation of the existence of a benevolent providence with the imperfection of the moral government of the world. Of this difficulty we have not a trace in the Bacchae, and we have an assertion of the existence of a moral government of the world (v. 391) which it would be hard to parallel in his other plays. It is important, moreover, to note that this is put into the mouth of the Chorus. And here it may be observed that in estimating the beliefs of Euripides, a sentiment put into the mouth of the Chorus is far stronger as evidence of a mental state than a similar sentiment in the mouth of one of the interlocutors, except, of course, when
the Chorus is itself an important actor in the piece, or has a personal interest in the action. This distinction has been very generally neglected; for instance, with Bacch. 910, 911,

τὸ δὲ κατ᾽ ἀμαρ ὁτῳ βίοτος ἐὐδαιμον, μακαρίζω,

editors compare the speech of Heracles, Alc. 785 seqq., where every one must feel that the easy-going hand-to-mouth philosophy of the latter passage, though very suitable to the mood of the wine-bibbing Heracles, can in no sort be taken as evidence of the state of the poet's philosophical convictions at the time when the Alcestis was written. For the same purpose, detached sentiments are quoted from the Fragments, even when their form shows that they proceed from the interlocutors, and where, if we had the next line, the whole bearing of the sentiment might be changed. For instance, in Frag. 256, preserved from the Archelaus (which probably reflected somewhat the same mental state as the Bacchae), we should have a distinct enough evidence of dissatisfaction with the moral government of the world, but that the answer condemning the sentiment happens to be preserved also. In truth, the Fragments may be
laid aside on this question, for not only does their very nature disqualify them as evidence, but they are full of Jewish and Christian interpolations; for instance, Frag. 852 might be quoted as a statement of belief in moral government as decided as Bacchae 391, but that we happen to possess strong evidence that it is of Jewish or Christian origin. What a moral Proteus might Shakespeare be made to appear, if we placed in parallel columns the various sentiments uttered by his multitudinous characters, and endeavoured to construct for him a character compounded of them all. Aristotle tells us that the criticism of Sophocles on Euripides was that Euripides paints his men and women 'not as they ought to be (painted) but as they are.'

When Andromache bursts into an invective against the whole nation of the treacherous Menelaus, must we thence infer that Euripides is uttering his own opinion about the Spartan character? Byron may be accredited with the sentiments of Manfred, Lara, and the Corsair;

1 Σοφοκλῆς ἐφη αὐτὸς μὲν οίους δὲ ποιεῖν, Εὐριπίδην δὲ οἷον εἰσι.—Arist. Poet. 25. This oft-quoted aphorism is, however, generally misunderstood to mean 'as they ought to be.' Soph. meant 'as the canons of art demand.' He could not have constructed a drama out of morally perfect characters.
but it is not so with Euripides. Andromache and Alcestis, Ion and Hippolytus, utter sentiments not only suited to the surrounding circumstances, but even to their country; and this character-painting *en masse*, or national psychology, is one of the most remarkable characteristics of Euripides: in the Bacchae, for instance, it has been observed how exactly the character of Pentheus agrees with that of the Theban nation in general as drawn by Dicaearchus:—

\[\text{His delineation of national character.}\]

\[\begin{align*}
\theta\rhoασείς \ καὶ \ ύβρισταὶ \ καὶ \ ύπερήφανοι, \ πλῆκται \ τε \ καὶ \ ἀδιάφοροι \ πρὸς \ πάντα \ ξένον \ καὶ \ δημότην \ . . . \ τὴν \ δὲ \ ἐκ \ τοῦ \ θράσους \ καὶ \ τῶν \ χειρῶν \ προσάγουτες \ βίαν.\]
\end{align*}\]

In short, we may say that it is only in the case of a *beau idéal* like Theseus that we can always credit the poet with the sentiments of his characters; while the Chorus as a rule speaks the sentiments of the poet, unless when it is very closely connected with the action of the piece.

The speculative *ἱρεμία* of the Bacchae may, I think, be put in a strong light by comparing Hippol. 1102-1117 with Bacch. 1002-1010. In both the Chorus aspires to a tranquil exist-

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ence, and deprecates a false philosophy; but in the former the youth moralises on the dealings of Providence, and confesses that though he longs for an intelligent view (ἐνεργοῦσα) of God's ways, he is baffled by the apparently random distribution of rewards and punishments: in the latter the old man prays for a temperateness of judgment that pleads no excuses nor finds any difficulty in God's dealings with man; and declares it is not a false philosophy, but piety and religion, which can give true happiness.

So far, then, as a picture of the mind of Euripides may be gained from his works, it may be said that we miss in him that deep moral feeling, that profound interest in the great problems and mysteries of life and death, and that eager striving after a solution of them, which have stirred the great intellects of every nation and period of the world, from Job to Aeschylus, from Dante to Goethe, and which in the mind of Shakespeare form the grand shadowy background whenever the gorgeous drop-scene of feudal life is raised. He is incapable of looking at the problems of life and death with the intense interest of the Hamlet of Shakespeare, the Faust of Goethe, the Pro-
metheus or Orestes of Aeschylus, or even the Antigone or Oedipus of Sophocles. He accepts popular beliefs, and endeavours to purify them of that which is morally mean and shallow, in which state of mind there is no evidence that his later years brought with them any definite change—and he appears to have been haunted in his earlier life by certain general speculative doubts and difficulties (especially as regards the imperfections of the moral government of the world), which in his declining years he seems to a great extent to have either settled or stifled.

But a quite different view of the whole scope and moral import of the Bacchae has been taken. 'In this play,' says K. O. Müller, 'Euripides appears, as it were, converted into a positive believer, or, in other words, convinced that religion should not be exposed to the subtleties of reasoning; that the understanding of man cannot subvert traditions which are as old as time; that the philosophy which attacks religion is a poor philosophy,¹ and so forth—doctrines which are sometimes set forth with peculiar

¹ Lobeck, Aglaophamus, p. 623, says the Bacchae is 'ita comparata ut contra illius temporis Rationalistas scripta videatur'; he appears to regard the piece as a reaction to religious orthodoxy.
impressiveness in the speeches of the old men, Cadmus and Tiresias; or, on the other hand, form the foundation of the whole piece: although it must be owned that Euripides, with the vacillation which he always displays in such matters, ventures, on the other hand, to explain the offensive story about the second birth of Bacchus from the thigh of Zeus, by a pun on the word which he assumes to have been misunderstood in the first instance. For these reasons Paley has described this remarkable play as 'one which, though rationalistic in its tendency, is yet curiously interspersed with passages in praise of the old belief.' About the relation of Euripides to the religion of his time enough has been said; but it appears strange that the change of mental attitude in vv. 284-297, which the critics just quoted felt so strongly, seemed to them no reason for doubting the genuineness of the passage in which it is conveyed. Dindorf rejected it on the ground of its 'dictio inepta confusa omni-noque non Euripidea,' and as interrupting the train of thought, and explaining away the story about the birth of Dionysus from the thigh of

Zeus, which is treated as literally true by the Chorus in the second stasimon, vv. 520-530, as well as in the second antistrophe of the Parode. The sceptical version of the story of the son of Semele is that the infant was consumed by the thunderbolt which blasted his mother for her presumption in falsely asserting that she had enjoyed the embraces of Zeus; and this version is fitly put into the mouth of Pentheus, v. 244. But the story told by believers is that to which the Chorus refers in vv. 520-530, that Zeus rescued the infant from the fire which consumed Semele, placed him in his thigh for concealment (whence they derive the name, Διθύραμβος, from Δίός θύρα, because he entered, as it were, a door in the side of Zeus), and afterwards committed him to the care of Dirce. It can scarcely be maintained, therefore, that Euripides would have assigned to Tiresias (who, as well as the Chorus, is all along the exponent of the views of the believers) a theory explaining away the myth in which the Chorus express their belief. The passage must have been interpolated either by the younger Euripides (for there are unquestionably signs of the existence of a second edition of the Bacchae, perhaps by
him), or, as is far more probable, by some Alexandrian learned in mythology, and in the etymology of the time.¹

¹ For a further discussion of the genuineness of 284-297 see the Commentary. The account of Apollodorus is that Zeus transformed the infant into a kid, and Hermes conveyed him to the Nymphs in Nysa in Asia. The interpolator here does not mention the fate of Dionysus after he was sent out of the way of the jealousies of Here. But he probably was thinking of the myth which consigned him to the care of the Nymphs. ἔξεσωκα Προδίκῳ means Prodico curandos dedit, Plat. Theaet. 151 B. Dr. Sandys thus sums up the whole question:—‘On the whole, we are inclined to hold that, difficult as it is to reconstruct from the writings of a dramatist an account of the author's opinions, we may fairly trace, here and there, in the choral odes of our play, not so much a formal palinode of any of the poet's earlier beliefs, but rather a series of incidental indications of a desire to put himself right with the public in matters on which he had been misunderstood. The growth of such a desire may well have been fostered by the poet's declining years, and the immature asperities of his earlier manner may have been softened to some extent by the mellowing influence of age; while his absence from Athens may have still further intensified his natural longing after a reconciliation with those who had failed to appreciate the full meaning of his former teaching.'

On v. 367 Elmsley collects all the most remarkable instances of a play on a name in the Greek poets, adding the comment, 'haec non modo ψυχρά sunt, verum etiam 'tragicos malos fuisse grammaticos ostendunt.' But the reason of this etymologising is to be found, as Schwalbe well observes, in the deep conviction with which Greek antiquity was imbued, that between the word and the thing denoted by it there was some secret bond or hidden affinity. This point of view comes out very prominently in the history of the Hebrews.
INTRODUCTION

IV

DRAMATIS PERSONAE

Of the characters in the Bacchae something has already been said in reviewing the general scope of the play. The part of Dionysus is admirably conceived; from the end of the prologue until his appearance as Deus ex machina he sustains the part of leader of the Bacchic thiasos and servant of Dionysus. He ascribes all the miracles which he works to the god whose prophet he pretends to be; his propagation of the worship, and assertion of the divine origin, of Dionysus is his crime in the eyes of Pentheus (vv. 242-247). He never for a moment discloses even to the Chorus that he is really the god himself (see Comm. on vv. 1 and 242). He is represented as having a ruddy complexion, streaming fragrant locks, dark eyes, and love-inspiring glances. At first he trifles with Pentheus, and affords half sportive manifestations of the god's power, and it is not until Pentheus' ὑπερήφανος is shown to be unabated by all these wonders that Dionysus addresses himself to the task of bringing him into that position in which he is to meet the
full punishment of his arrogance. The fit treatment of the character of Dionysus is greatly facilitated by the ascription of a human character to him during the whole action of the piece. For thus firstly the dignity of the god is preserved intact, which is finally completely vindicated by his appearance as Deus ex machina; secondly, Pentheus is brought into direct communication with the god himself, and thus their relations serve better to point a moral than if there was an unequal fight between an invisible god and a man.¹

Pentheus is not merely a personification of unintelligent obstinacy; nor is he the champion of a principle or the exponent of an idea; the real basis of his character is ἅβρις: his class is described in the words

\[ \text{τοῦς τ' ἄγνωμοσύναν} \\
\text{τιμώντας καὶ μὴ τὰ θεῶν} \\
\text{αὐξοντας ξὲν μανομένα δοκᾶ.} \]

He comes from the country, and without waiting

¹ Horace has drawn a moral of his own from the relations between Pentheus and Dionysus, Ep. i. 16, 73. We must not be shocked at the terrible vengeance which was inflicted by Dionysus, when we remember that the infliction of punishment was regarded as the only evidence of the existence of the gods (cf. Frag. 581).
the speech in which Agave, now sensible of her horrible deed, deplores her son, but we have evidence enough to show us that the pathetic scene must have been one of the masterpieces of 'the most passionate of the poets.' The morale of the part of Agave is evident enough; she has denied the divine birth of Dionysus, therefore she is struck with the Bacchic enthusiasm, and is made the instrument of the god's vengeance; thereby she has atoned for her sin; but only partially. ὡabbreviates ὡ’ ἐμάθεθ’ ἡμᾶς is the reply of Dionysus to her appeal. She and her sisters must leave the scene of their contumacy (v. 1376), and Dionysus is saved from the appearance of too great austerity by a reference of the whole responsibility to the will of Zeus (vv. 1349, 1351), who, it must be remembered, was by implication offended against in the denial of the divine origin of Dionysus, and who had not gained the same satisfaction as the latter for his wrongs. There is no evidence

Euripides is not so careful here as in his earlier plays to preserve the regularity of the stichomythia. If the line be rejected, I should much prefer Mr. Allen's κυοθμαι to Kirchhoff's γιγνόσκω as a substitute for γίγνομαι in v. 1270.

1 ὁ Εὐριπίδης, εἰ καὶ τὰ ἄλλα μὴ εὗ ὁικονομεῖ, ἄλλα τραγικώτατός γε τῶν ποιητῶν φαίνεται.—Aristot. Poet.
to make us believe, with Schöne, that the banishment of Agave is in any way connected with the blood-guiltiness incurred by her son's death. Orestes, though he slays his mother by divine command, yet incurs blood-guiltiness, for he is conscious of his deed; but the case of Agave is quite different; the subtle moral instinct of Euripides would never ascribe moral responsibility to an act done under the influence of a divine delusion. Had Ajax slain men instead of cattle, we may feel pretty sure that he would not have been haunted by the Erinnyes of his victims. And so we find not a hint that the blood shed by Agave and her sisters needs atonement; their only sin is disbelief in the divine origin of Dionysus, and for this only they are punished, first by being made the ministers of the god's decrees, and afterwards by being removed far from the city where 'they whom least of all it became gave out that Dionysus was no son of Zeus.' The moral refinement shown in this treatment of the character of Agave is very

1 It may be observed that Agave appears to forget the past when the mist which obscured her vision is removed, ὡς ἐκ-λέλησμαι γ' ἀ πάρος εἰπομεν, πάτερ, v. 1273; not so Ajax, when freed from his illusion; the whole scene is before him, and he constantly recurs to it.
remarkable. We know that by a law of Draco even inanimate objects which had caused the death of a human being were formally cast beyond the boundary as polluted. From this conception of guilt so clearly recognised by Athens—a strange relic of barbarism amid all her refinement—Euripides deliberately stands aloof; and this is a further confirmation of a fact previously adverted to, that Euripides as well as Socrates sought to elevate and purify the popular views about moral and religious questions.

V

POPULARITY OF THE BACCHAE

The Bacchae seems to have been much read and admired from the earliest times. When, at the court of Dionysius, Aristippus in his cups danced clad in a *purple stola*, Plato being desired to do the same quoted from Bacch. 836, 853,

\[
οὐ̣κ\, ἄν\, δυναῖμην\, θῆλυν\, ἐνδύναι\, στολῆν, \\
ἀρσὴν\, πεφυκὼς\, καὶ\, γένους\, ἐξ\, ἀρσενος, \\
to which Aristippus, by a slight change in
\]

1 See Adn. Crit. and Comm. on these lines.
another line from the same play, was able to retort,

\[
\text{kai } \gamma \alpha \rho \varepsilon \nu \beta \alpha \kappa \chi \varepsilon \iota \mu \alpha \sigma \iota \nu \text{ }
\delta \nu \nu \iota \varepsilon \delta \phi \rho \nu \sigma \delta \nu \text{ } \delta \iota \alpha \alpha \phi \theta \alpha \rho \gamma \iota \mu \varepsilon \tau \iota \nu.
\]

Lucian (adv. Indoct. 19) gives the following testimony to the beauty of this play:

—Δημή- 
τριος δὲ ὁ Κυνικὸς, ἵδων ἐν Κορίνθῳ ἀπαίδευτόν 
τινα βιβλίον κάλλιστον ἀναγιγμώσκοντα, τὰς 
Βάκχας, οἶμαι, τοῦ Εὐριπίδου, κατὰ τὸν Ἀγγε-
λὸν δὲ ἤν τὸν διηγούμενον τὰ τοῦ Πεινθέως 
πάθη, καὶ τὸ τῆς Ἀγαύης ἔργον, ἀρπάσας 
διέσπασεν αὐτὸ, εἴπὼν, Ἄμεινόν ἐστι τῷ Πεινθεὶ, 
ἀπαξ σπαραχθῆναι ¹ ὑπ' ἐμοῦ, ἡ ὑπὸ σοῦ πολ-
λάκις.奥林匹as, the mother of Alexander, 
herself performed the part of Agave (Plut. Vit. 
Alex. c. 2), and Alexander was able to make an 
apposite quotation from the opening lines of the 
speech of Tiresias to Cadmus, vv. 266, 267. 
Donaldson remarks (Theatre of the Greeks, p. 
150) that the warnings contained in the Bacchae 
against the dangers of a self-willed θεομαχία 
seem to have made this drama highly suggestive 
to those intelligent and educated Jews who first

¹ The word used by Demosthenes to express the murdering 
had a misgiving with regard to the wisdom of their opposition to Christianity.

The following extract from Mommsen's *History of Rome*, vol. iv. p. 337, is characteristic of Mommsen, and shows how long the Bacchae retained its place on the stage, and how far its popularity had spread: 'As to the impression which the defeat of the Romans produced in the East, unfortunately no adequate information has reached us; but it must have been deep and lasting. King Orodes was just celebrating the marriage of his son Pacorus with the sister of his new ally, Artavasdes the king of Armenia, when the announcement of the victory of his vizier arrived, and along with it, according to Oriental usage, the cut-off head of Crassus. The tables were already removed; one of the wandering companies of actors from Asia Minor, numbers of which at that time existed and carried Hellenic poetry and the Hellenic drama far into the East, was just performing before the assembled court the Bacchae of Euripides. The actor playing the part of Agave, who in her Dionysiac phrenzy has torn in pieces her son, and returns from Cithaeron carrying his head on the thyrsus, exchanged this for the bloody head
of Crassus, and to the infinite delight of his audience of half-Hellenised barbarians began afresh the well-known song—

φέρομεν ἕξ ὅρεων ἐλικα νεότομον ἐπὶ μέλαθρα μακαρίαν θῆραν.

It was, since the times of the Achaemenidae, the first serious victory which the Orientals had achieved over the West; and there was a deep significance in the fact, that by way of celebrating this victory, the fairest product of the western world—Greek Tragedy—parodied itself through its degenerate representatives in that hideous burlesque. The civic spirit of Rome and the genius of Hellas began simultaneously to accommodate themselves to the chains of Sultanism.'

The judgment of Goethe on this play is very interesting, even apart from the authority which his great name gives to all his utterances: 'Kann man die Macht der Gottheit und die Verblendung der Menschen geistreicher darstellen als es hier (in den Bakchen) geschehen ist? Das Stück gäbe die fruchtbarste Vergleichung einer modernen dramatischen Darstellbarkeit der leidenden Gottheit in Christus mit der antiken eines ähnlichen Leidens, um daraus desto mächtiger hervorzugehen, im Dionysos.' The following is the comment of
Meyer on this opinion: 'De quibus quoniam ad summi illius vatis sententiam disputare nequeo, pro opinione tantum proferam: narrationis quae legitur in Evang. Matth. xxvi. 62-64 comparatione cum nostro Baccharum loco (vs. 461 sqq.) facta posse illustrari, per Christi ironiam discerni mite illud, quod christiana religio divinitati tribuit, ex Dionysi autem Pentheum illudentis mortalemque se simulantis ironia cognosci saevam quandam asperamque indolem, quam Dionysio irato inesse Graeci crediderunt.'

Even Schlegel and Lord Macaulay could not but admire the Bacchae, though confessed detractors of Euripides. In truth, in many even of the truly great efforts of Euripides we may fancy that we see in the intellect of the poet something to remind us of what Pliny (H. N. xxxi. 19) tells us of his burial place, in Macedonia non procul Euripidis poetae sepulcro duo rivi confluent, alter saluberrimi potus, alter mortiferi; now 'the full-flowing river of speech comes down upon our soul,' now the shallow dialectic prattles on in a thin insipid stream; but in the Bacchae no such painful contrast presents itself; the ηθη and πάθη are alike admirable. It has been shown above to be free from two of the faults commonly ascribed to d
Euripides—the reckless employment of the *Deus ex machina*, and the want of coherence between the Choral Odes and the subjects of the plays; and, though perhaps finer passages might be quoted from the Hippolytus or Medea, there is certainly no effort of the genius of Euripides in which his characteristic excellences of thought and expression more constantly appear, nor in which he has been more happy both in the nature of his subject and in the treatment of his materials.
ARGUMENT

DIONYSUS comes back to Thebes, the scene of his birth, to establish there his worship, which had already spread in Asia. He assumes a human form, and appears as θιασώτης, or fellow-reveller with the Bacchae who constitute the Chorus. Agave, the mother of Pentheus, king of Thebes, and her sisters Ino and Autonoë, having denied the divine birth of Dionysus, are struck with the Bacchic enthusiasm, and fly to the mountains at the head of a wild rout of Theban women. The aged Cadmus (grandfather of Pentheus) and Tiresias profess themselves believers. Pentheus, returning from a journey, declares that he will repress the orgies which he hears of; Cadmus and Tiresias in vain attempt to dissuade him. He announces that he has already imprisoned some of the Bacchantes, and that he will send in quest of his mother Agave and her sisters Ino and Autonoë, who have led the Theban Bacchantes to the mountains; and despatches servants to
seize the Lydian stranger (Dionysus in his assumed character of \( \text{θιασώτης} \)), who has gone to join the rebels on Cithaeron. Dionysus is soon brought before Pentheus as a prisoner, and is imprisoned by him in the \( \text{ιπτικαὶ φάτναι} \), whence the god miraculously escapes, and shows marvellous signs of his power. Then enters a messenger, who announces the failure of the servants of Pentheus to capture the Bacchantes under Agave, and Pentheus accepts the suggestion of Dionysus that he should assume woman's clothes, and under his guidance act the spy on the orgies of the Maenads. Attired in the full costume of a Bacchante, Pentheus is led by the god to Cithaeron, and is there torn in pieces by the Maenads, who believe that they are slaying a lion. Agave becomes conscious of her terrible deed; and Dionysus appears as a god, and declares to Cadmus the destiny which awaits him.

These are the bare outlines of a play pre-eminent among ancient dramas for its aesthetic charm. This charm has been set forth by Mr. Walter Pater with an art which (it is no flattery to say it) no living writer but himself could have employed. I owe it to his great kindness and courtesy that I am allowed here to reproduce a paper by him entitled ‘The Bacchanals of Euripides’ which appeared in
Macmillan's Magazine for May 1889. The article is itself a poem, and one can say no more than that it is worthy of the work with which it deals. Until quite recently the aesthetic side of ancient literature has been almost neglected by editors. The following sketch will show how rich is the field which awaits cultivation, and will serve as a model for such Περίδων ἀρώται as are willing to put their hands to the plough.

The tragedy of the Bacchanals—a sort of masque or morality, as we say—a monument as central for the legend of Dionysus as the Homeric hymn for that of Demeter, is unique in Greek literature, and has also a singular interest in the life of Euripides himself. He is writing in old age (the piece was not played till after his death), not at Athens, nor for a polished Attic audience, but for a wilder and less temperamentally cultivated sort of people, at the court of Archelaus, in Macedonia. Writing in old age he is in that subdued mood, a mood not necessarily sordid, in which (the shudder at the nearer approach of the unknown world coming over him more frequently than of old) accustomed ideas, conformable to a sort of
common sense regarding the unseen, oftentimes regain what they may have lost in a man's allegiance. It is a sort of madness, he begins to think, to differ from the received opinions thereon. Not that he is insincere or ironical, but that he tends, in the sum of probabilities, to dwell on their more peaceful side; to sit quiet, for the short remaining time, in the reflection of the more cheerfully lighted side of things; and what is accustomed—what holds of familiar usage—comes to seem the whole essence of wisdom on all subjects, and the well-known delineation of the vague country by Homer or Hesiod, one's best attainable mental outfit for the journey thither. With this sort of quiet wisdom the whole play is permeated. Euripides has said, or seemed to say, many things concerning Greek religion at variance with received opinion; and now, in the end of life, he desires to make his peace—what shall at any rate be peace with men. He is in the mood for acquiescence, or even for a palinode; and this takes the direction, partly of mere submission to, partly of a refining upon, the authorised religious tradition: he calmly sophisticates this or that element of it which had seemed grotesque; and has, like any modern writer, a theory how myths were made, and how in lapse of time their first signification gets
to be obscured among mortals; and what he submits to, that he will also adorn fondly by his genius for words.

And that very neighbourhood afforded him his opportunity. It was in the neighbourhood of Pella, the Macedonian capital, that the worship of Dionysus, the newest of the gods, prevailed in its most extravagant form—the Thiasus, or wild, nocturnal procession of Bacchic women, retired to the woods and hills for that purpose, with its accompaniments of music and lights and dancing. Rational and moderate Athenians, as we may gather from some admissions of Euripides, somewhat despised all that; while those who were more fanatical forsook the home celebrations, and went on pilgrimage from Attica to Cithaeron or Delphi. But at Pella persons of high birth took part in the exercise, and at a later period we read in Plutarch how Olympias, the mother of Alexander the Great, was devoted to this enthusiastic worship. Although in one of Botticelli's pictures the angels dance very sweetly, and may represent many circumstances actually recorded in the Hebrew scriptures, yet we hardly understand the dance as a religious ceremony; the bare mention of it sets us thinking on some fundamental differences between the pagan religions and our own. It is to such ecstasies however that all Nature-worship seems
to tend; that giddy, intoxicating sense of spring—that tingling in the veins, sympathetic with the yearning life of the earth, having apparently in all times and places prompted some mode of wild dancing. Coleridge, in one of his fantastic speculations, refining on the German word for enthusiasm—*Schwärmerei*, swarming, as he says, 'like the swarming of bees together'—has explained how the sympathies of mere numbers as such, the random catching on fire of one here and another there when people are collected together, generates as if by mere contact some new and rapturous spirit, not traceable in the individual units of a multitude. Such swarming was the essence of that strange dance of the Bacchic women: literally like winged things, they follow, with motives, we may suppose, never quite made clear even to themselves, their new, strange, romantic god. Himself a woman-like god, it was on women and feminine souls that his power mainly fell. At Elis, it was the women who had their own little song with which at spring-time they professed to call him from the sea: at Brasiae they had their own temple where none but women might enter; and so the *Thiasus* also is almost exclusively formed of women—of those who experience most directly the influence of things which touch thought through the senses—the pre-
sence of night, the expectation of the dawn, the nearness of wild, unsophisticated natural things—the echoes, the coolness, the noise of frightened creatures as they climbed through the darkness, the sunrise seen from the hill-tops, the disillusion, the bitterness of satiety, the deep slumber which comes with the morning. Athenians visiting the Macedonian capital would hear, and from time to time actually see, something of a religious custom in which the habit of an earlier world might seem to survive. As they saw the lights flitting over the mountains, and heard the wild, sharp cries of the women, there was presented as a singular fact in the more prosaic actual life of a later time, an enthusiasm otherwise relegated to the wonderland of a distant past, in which a supposed primitive harmony and understanding between man and nature renewed itself. Later sisters of Centaur and Amazon, the Maenads, as they beat the earth in strange sympathy with its waking up from sleep, or as, in the description of the Messenger in the play of Euripides, they lie sleeping in the glen revealed among the morning mists, were themselves indeed as remnants—flecks left here and there and not yet quite evaporated under the hard light of a later and commoner day—of a certain cloud-world which had once covered all things with
a veil of mystery. Whether or not, in what was often probably coarse as well as extravagant, there may have lurked some finer vein of ethical symbolism, such as Euripides hints at—the soberer influence, in the *Thiasus*, of keen air and animal expansion, certainly, for art and a poetry delighting in colour and form, it was a custom rich in suggestion. The imitative arts would draw from it altogether new motives of freedom and energy, of freshness in old forms. It is from this fantastic scene that the beautiful wind-touched draperies, the rhythm, the heads suddenly thrown back, of many a Pompeian wall-painting and sarcophagus-frieze are originally derived; and that melting languor, that perfectly composed lassitude of the fallen Maenad became a fixed type in the school of grace, the school of Praxiteles.

The circumstances of the place thus combining with his peculiar motive, Euripides writes 'The Bacchanals.' It is this extravagant phase of religion, and the latest-born of the gods, which as an *amende honorable* to the once slighted traditions of Greek belief, he undertakes to interpret to an audience composed of people who, like Scyles, the Hellenising king of Scythia, feel the attraction of Greek religion and Greek usage, but on their quaintier side, and partly relish that extravagance. Subject and audience
alike stimulate the romantic temper, and the tragedy of 'The Bacchanals,' with its innovations in metre and diction, expressly noted as foreign or barbarous—all the charm and grace of the clear-pitched singing of the chorus, notwithstanding—with its subtleties and sophistications, its grotesques, mingled with and heightening a real shudder at the horror of the theme, and a peculiarly fine and human pathos, is almost wholly without the reassuring calm, generally characteristic of the endings of Greek tragedy: is itself excited, troubled, disturbing—a spotted or dappled thing, like the oddly dappled fawn-skins of its own masquerade, so aptly expressive of the shifty, twofold, rapidly-doubling genius of the divine, wild creature himself. Let us listen and watch the strange masks coming and going, for a while, as far as may be as we should do with a modern play. What are its charms? What is still alive, impressive, and really poetical for us in the dim old Greek play?

The scene is laid at Thebes, where the memory of Semele, the mother of Dionysus, is still under a cloud. Her own sisters, sinning against natural affection, pitiless over her pathetic death and finding in it only a judgment upon the impiety with which, having shamed herself with some mortal lover, she had thrown the blame of her sin upon Zeus, have so far triumphed
over her. The true and glorious version of her story lives only in the subdued memory of the two aged men, Tiresias the prophet, and her father Cadmus, apt now to let things go loosely by, who has delegated his royal power to Pentheus, the son of one of those sisters—a hot-headed and impious youth. So things had passed at Thebes; and now a strange circumstance has happened. An odd sickness has fallen upon the women: Dionysus has sent the sting of his enthusiasm upon them, and has pushed it to a sort of madness, a madness which imitates the true Thiasus. Forced to have the form without the profit of his worship, the whole female population, leaving distaff and spindle, and headed by the three princesses, have deserted the town, and are lying encamped on the bare rocks, or under the pines, among the solitudes of Cithaeron. And it is just at this point that the divine child, supposed to have perished at his mother's side in the flames, returns to his birthplace, grown to manhood.

Dionysus himself speaks the prologue (1-63). He is on a journey through the world to found a new religion; and the first motive of this new religion is the vindication of the memory of his mother. In explaining this design Euripides, who seeks always for pathetic effect, tells in few words, touching because simple, the story
of Semele—here, and again still more intensely in the chorus which follows—the merely human sentiment of maternity being not forgotten, even amid the thought of the divine embraces of her fiery bed-fellow. It is out of tenderness for her that the son’s divinity is to be revealed. A yearning affection, the affection with which we see him lifting up his arms about her, satisfied at last, on an old Etruscan mirror, has led him from place to place; everywhere he has had his dances and established his worship; and everywhere his presence has been her justification. First of all the towns in Greece he comes to Thebes, the scene of her sorrows: he is standing beside the sacred waters of Dirce and Ismenus: the holy place is in sight: he hears the Greek speech, and sees at last the ruins of the place of her lying-in, at once his own birth-chamber and his mother’s tomb. His image, as it detaches itself little by little from the episodes of the play, and is further characterised by the songs of the Chorus, has a singular completeness of symbolical effect. The incidents of a fully developed human personality are superinduced on the mystical and abstract essence of that fiery spirit in the flowing veins of the earth—the aroma of the green world is retained in the fair human body, set forth in all sorts of finer ethical lights and shades—...
wonderful kind of subtlety. In the course of his long progress from land to land, the gold, the flowers, the incense of the East, have attached themselves deeply to him: their effect and expression rest now upon his flesh like the gleaming of that old ambrosial ointment of which Homer speaks as resting ever on the persons of the gods, and cling to his clothing—the mitre binding his perfumed yellow hair—the long tunic down to the white feet, somewhat womanly, and the fawn-skin, with its rich spots, wrapped about the shoulders. As the door opens to admit him, the scented air of the vineyards (for the vine-blossom has an exquisite perfume) blows through; while the convolvulus on his mystic rod represents all wreathing flowery things whatever, with or without fruit, as in America all such plants are still called vines. 'Sweet upon the mountains,' the excitement of which he loves so deeply and to which he constantly invites his followers—'sweet upon the mountains,' and profoundly amorous, his presence embodies all the voluptuous abundance of Asia, its beating sun, its 'fair-towered cities, full of inhabitants,' which the Chorus describe in their luscious vocabulary, with the rich Eastern names—Lydia, Persia, Arabia Felix: he is a sorcerer or an enchanter, the tyrant Pentheus thinks: the springs of water, the flowing of honey and
to consider the reports which he has heard of
the worship which was being introduced into
Thebes in his absence, he instantly gives him-
self up to rage: the unchastity which he at-
tributes to the Bacchic rites is a mere excuse,
but it shows the gloomy austere character which
neglects the sources of passion and enthusiasm,
and seems rather to advocate 'the set gray life.'
The eipoveia with which the character of Pen-
theus is treated has been remarked by Ribbeck.
The Greek poets had not the opportunity of
astonishing their hearers by an unexpected
result, and debarred from that source of power
over their audience, they seem to have had
recourse to this finer delicacy of dialogue—this
contrast between the agent's real position as
known to the spectators and his own conception of
that position—which must have been peculiarly
pleasing to a rhetorically trained people. From
v. 802 this irony is largely used, and at v. 809,
*ekeφερετε μου δευρ' ὀπλα, the περιπέτεια begins.
It is remarkable that Pentheus, who in the words
just quoted rejects the proposal of Dionysus to
bring the Bacchantes before him without recourse

1 Rather brought home from exile in Asia to the god's birth-
place, Thebes. For this is the force of κατάγουσα in v. 85.
to arms, should so very suddenly accept the proposal that he and Dionysus should go as spies. Perhaps he regards the suggestion only as a preliminary to hostile action.\(^1\)

The character of Tiresias,\(^2\) when divested of its spurious rationalism (284-297), is very well carried out: his arguments and those of Cadmus seem often designed to supplement each other. In v. 333 Cadmus appeals to Pentheus' sense of expediency, Tiresias having taken the higher ground. It may be remarked that in this speech Cadmus gives a version of the myth of Actaeon different from the ordinary one.

The banishment and subsequent lot of Cadmus predicted by Dionysus seem to be regarded at least by himself with dissatisfaction. It may

\(^1\) The use of the plural in v. 1326, the verse which points the moral of the play,

\[\delta\sigma\tau\iota\varsigma\ \delta\alpha\iota\iota\mu\nu\nu\ \iota\pi\epsilon\rho\varphi\rho\omicron\omicron\epsilon\iota\]
\[\epsilon\varsigma\ \tau\omicron\omicron\omicron\varsigma\ \dot{a}d\rho\rho\nu\varsigma\dot{a}\varsigma\ \dot{a}n\alpha\dot{a}tou\ \dot{h}g\epsilon\iota\varsigma\dot{t}h\ \theta\epsilon\omicron\omicron\varsigma,\]

shows that it is the whole attitude of Pentheus toward religion which is punished, not merely his rejection of Dionysus. So Ovid calls Pentheus 'Contemptor Superum.'

\(^2\) Tiresias, an old man in the time of Cadmus, appears in the Phoenissae under Eteocles and Polynices. Euripides does not seem to care to avoid anachronisms. In the Prologue of the Bacchae, v. 18, Dionysus speaks of the Ionian colonies as already founded.
be asked, why is the believing Cadmus punished? We may answer, that it is the very fact of his belief which makes him the object of punishment in the highest sense, for he recognises himself, owing to this very belief, as justly involved in the punishment. In vv. 1303 seqq. Cadmus declares that he is involved in the guilt of his grandson Pentheus, and punished in the loss of his kind offices; and in vv. 1351 seqq. so steadily does he recognise this communicated guiltiness that he refuses to look on the bright side of the picture which the god draws of his future life, and does not join in the appeal of Agave, v. 1344; and where in vv. 1373-1375 she dwells on the terrible nature of the vengeance inflicted on them all by Dionysus, his answer is

καὶ γὰρ ἐπασχειν δεινὰ πρὸς ὑμῶν,
ἀγέραστον ἔχον ὄνομ’ ἐν Θῆβαις.

In portraying the frantic Agave, Euripides has to deal with a passion in the treatment of which he is peculiarly successful. Longinus says of him, ἔστι μὲν οὖν φιλοποιώτατος ὁ Εὐριπίδης δύο ταυτὶ πάθη, μανίας τε καὶ ἔρωτας, ἐκτραγω-δῆσαι, κὰν τοῦτοις, ὡς οὐκ οἶδ’ εἶ τις ἔτερος, ἐπιτυχέστατος (De Subl. xv.); and here we
have depicted most admirably the wild triumph of the frantic mother. When she enters holding aloft her son’s head, which she thinks is the head of a lion, her tumultuous state of mind is very finely reflected in her wild delirious utterances. She seems to have been smitten with the same darkness which the Homeric divinities cast round the Homeric heroes; not with an illusion such as was imposed on Ajax (see note on v. 1268). When Cadmus asks her, τίνος πρόσωπον δήτ’ ἐν ἀγκάλαις ἔχεις; her answer is, λέοντος, ὡς γ’ ἐφασκον αἰ θηρῶμεναι, v. 1279; and in vv. 1184-1186 she uses words which are very unsuitable, if we suppose her to be regarding what she supposes to be a lion’s head; but admirably suitable if we suppose her to be carrying something of which her obscured vision call tell her nought, but which she vaguely supposes to be the head of a lion, while she uses words which are really descriptive of the head of her son which she bears aloft. ¹ We have lost

¹ Perhaps this is a sufficient reason for doubting the soundness of v. 1271,

ἐννοοὶ μετασταθεῖσα τῶν πάρος φρενῶν.

Kirchhoff has rejected this verse on the ground that the stichomythia is violated by it; but, as has been before remarked,
milk and wine, are his miracles, wrought in person.

We shall see presently how, writing for that northern audience, Euripides crosses the Theban with the gloomier Thracian legend, and lets the darker stain show through. Yet from the first, amid all this floweriness, a touch or trace of that gloom is discernible. The fawn-skin, composed now so daintily over the shoulders, may be worn with the whole coat of the animal made up, the hoofs gilded and tied together over the right shoulder, to leave the right arm disengaged to strike, its head clothing the human head within, as Alexander, on some of his coins, looks out from the elephant's scalp, and Hercules out of the jaws of a lion on the coins of Camarina. Those diminutive golden horns attached to the forehead represent not fecundity merely, nor merely the crisp tossing of the waves of streams, but horns of offence. And our fingers must beware of the thyrsus, tossed about so wantonly by himself and his chorus. The pine-cone at its top does but cover a spear-point; and the thing is a weapon—the sharp spear of the hunter Zagreus—though hidden now by the fresh leaves, and that button of pine-cone (useful also to dip in wine, to check the sweetness) which he has plucked down, coming through the forest, at peace for a while this spring morning.
And the Chorus (64-169) emphasise this character, their songs weaving for the whole piece, in words more effective than any painted scenery, a certain congruous background which heightens all; the intimate sense of mountains and mountain things being in this way maintained throughout, and concentrated on the central figure. 'He is sweet among the mountains,' they say, 'when he drops down upon the plain, out of his mystic musings'—and we may think we see the green festoons of the vine dropping quickly, from foot-place to foot-place, down the broken hill-side in spring, when like the Bacchanals all who are at liberty wander out of the town to enjoy the earliest heats. 'Let us go out into the fields,' we say; a strange madness seems to lurk among the flowers, ready to lay hold on us also; αὐτίκα γὰ πᾶσα χορεύσει—soon the whole earth will dance and sing.

Dionysus is especially a woman's deity, and he comes from the east conducted by a chorus of gracious Lydian women, his true sisters—Bassarids, clad like himself in the long tunic, or bassara. They move and speak to the music of clangorous metallic instruments, cymbals and tambourines, relieved by the clearer notes of the pipe; and there is a strange variety of almost imitative sounds for such music in their very words. The Homeric hymn to Demeter pre-
cedes the art of sculpture, but is rich in suggestions for it; here, on the contrary, in the first chorus of the Bacchanals, as elsewhere in the play, we feel that the poetry of Euripides is probably borrowing something from art; that in these choruses, with their repetitions and refrains, he is perhaps reproducing the spirit of some sculptured relief which, like Luca della Robbia's celebrated work for the organ-loft of the cathedral of Florence, worked by various subtleties of line, not in the lips and eyes only, but in the drapery and hands also, to a strange reality of musical expression on visible things.

They beat their drums before the palace; and then a humorous little scene (170-214), a reflex of the old Dionysiac comedy—of that laughter which was an essential element of the earliest worship of Dionysus—follows the first chorus. The old blind prophet Tiresias, and the aged king Cadmus, always secretly true to him, have agreed to celebrate the Thiasus, and accept his divinity openly. The youthful god has nowhere said decisively that he will have none but young men in his sacred dance. But for that purpose they must put on the long tunic, and that spotted skin which only rustics wear, and assume the thyrsus and ivy crown. Tiresias arrives and is seen knocking at the doors. And then, just as in the mediæval mystery, comes the inevitable
grotesque, not unwelcome to our poet, who is wont in his plays, perhaps not altogether consciously, to intensify by its relief both the pity and the terror of his conceptions. At the summons of Tiresias, Cadmus appears, already arrayed like him in the appointed ornaments, in all their odd contrast with the infirmity and staidness of old age. Even in old men's veins the spring leaps again, and they are more than ready to begin dancing. But they are shy of the untried dress, and one of them is blind—ποί δεῖ χορεύειν; ποί καθιστάναι πόδα; καὶ κράτα σείσαι πολιον; and then the difficulty of the way! the long, steep journey to the glens! may pilgrims boil their peas? might they proceed to the place in carriages? At last, while the audience laugh more or less delicately at their aged fumblings, in some co-operative manner, the eyes of the one combining with the hands of the other, the pair are about to set forth.

Here Pentheus is seen approaching the palace in extreme haste. (215-369.) He has been absent from home, and on his return has just heard of the state of things at Thebes—the strange malady of the women, the dancings, the arrival of the mysterious stranger: he finds all the women departed from the town, and sees Cadmus and Tiresias in masquerade. Like the exaggerated diabolical figures in some of the
religious plays and imageries of the Middle Age, he is an impersonation of stupid impiety, one of those whom the gods willing to destroy first infatuate. Alternating between glib unwisdom and coarse mockery, between violence and a pretence of moral austerity, he understands only the sorriest motives; thinks the whole thing feigned, and fancies the stranger, so effeminate, so attractive of women with whom he remains day and night, but a poor sensual creature, and the real motive of the Bacchic women the indulgence of their lust; his ridiculous old grandfather he is ready to renounce, and accuses Tiresias of having in view only some fresh source of professional profit to himself in connexion with some new-fangled oracle; his petty spite avenges itself on the prophet by an order to root up the sacred chair where he sits to watch the birds for divination, and disturb the order of his sacred place; and even from the moment of his entrance the mark of his doom seems already set upon him in an impotent trembling which others notice in him. Those of the women who still loitered he has already caused to be shut up in the common prison; the others, with Ino, Autonoë, and his own mother, Agave, he will hunt out of the glens; while the stranger is threatened with various cruel forms of death. But Tiresias and Cadmus stay to
reason with him, and induce him to abide wisely with them; the prophet fittingly becomes the interpreter of Dionysus, and explains the true nature of the visitor; his divinity, the completion or counterpart of that of Demeter; his gift of prophecy; all the soothing influences he brings with him; above all, his gift of the medicine of sleep to weary mortals. But the reason of Pentheus is already sickening, and the judicial madness gathering over it. Tiresias and Cadmus can but 'go pray.' So again, not without the laughter of the audience, supporting each other a little grotesquely against a fall, they get away at last.

And then, again as in those quaintly carved and coloured imageries of the Middle Age—the martyrdom of the youthful Saint Firmin, for instance, round the choir at Amiens—comes the full contrast, with a quite mediaeval simplicity and directness, between the insolence of the tyrant, now at last in sight of his prey, and the outraged beauty of the youthful god, meek, surrounded by his enemies, like some fair wild creature in the snare of the hunter. (370-575.) Dionysus has been taken prisoner; he is led on the stage, with his hands bound, but still holding the thyrsus. Unresisting he had submitted himself to his captors; his colour had not changed; with a smile he had bidden them
do their will, so that even they are touched with awe, and are almost ready to admit his divinity. Marvellously white and red, he stands there; and now, unwilling to be revealed to the unworthy, and requiring a fitness in the receiver, he represents himself, in answer to the inquiries of Pentheus, not as Dionysus, but simply as the god’s prophet, in full trust in whom he desires to hear his sentence. Then the long hair falls to the ground under the shears; the mystic wand is torn from his hand, and he is led away to be tied up, like some dangerous wild animal, in a dark place near the king’s stables.

Up to this point in the play, there has been a noticeable ambiguity as to the person of Dionysus, the main figure of the piece; he is in part Dionysus, indeed; but in part, only his messenger, or minister preparing his way; a certain harshness of effect in the actual appearance of a god upon the stage being in this way relieved, or made easy, as by a gradual revelation in two steps. To Pentheus, in his invincible ignorance, his essence remains to the last unrevealed, and even the women of the chorus seem to understand in him, so far, only the forerunner of their real leader. As he goes away bound, therefore, they too, threatened also in their turn with slavery, invoke his greater original to appear and deliver them. In pathetic
cries they reproach Thebes for rejecting them—
\( \tau \iota \mu \iota \ \alpha \nu \alpha \iota \nu \epsilon i, \tau \iota \ \mu \epsilon \ \phi \epsilon \upsilon \gamma e\upsilon \epsilon \iota \); yet they foretell his future greatness; a new Orpheus, he will more than renew that old miraculous reign over animals and plants. Their song is full of suggestions of wood and river. It is as if, for a moment, Dionysus became the suffering vine again; and the rustle of the leaves and water come through their words to refresh it. The fountain of Dirce still haunted by the virgins of Thebes, where the infant god was cooled and washed from the flecks of his fiery birth, becomes typical of the coolness of all springs, and is made, by a really poetic licence, the daughter of the distant Achelous—the earliest born, the father in myth, of all Greek rivers.

A giddy sonorous scene (576-659) of portents and surprises follows—a distant, exaggerated, dramatic reflex of that old thundering tumult of the festival in the vineyard—in which Dionysus reappears, miraculously set free from his bonds. First, in answer to the deep-toned invocation of the Chorus, a great voice is heard from within, proclaiming him to be the son of Semele and Zeus. Then, amid the short, broken, rapturous cries of the women of the Chorus, proclaiming him master, the noise of an earthquake passes slowly; the pillars of the palace are seen waving to and fro; while the strange, memorial fire from
the tomb of Semele blazes up and envelops the whole building. The terrified women fling themselves on the ground; and then, at last, as the place is shaken open, Dionysus is seen stepping out from among the tottering masses of the mimic palace, bidding them arise and fear not. But just here comes a long pause in the action of the play (660-774), in which we must listen to a messenger newly arrived from the glens, to tell us what he has seen there, among the Maenads. The singular, somewhat sinister beauty of this speech, and a similar one subsequent—a fair description of morning on the mountain-tops, with the Bacchic women sleeping, which turns suddenly to a hard, coarse picture of animals cruelly rent—is one of the special curiosities which distinguish this play; and, as it is wholly narrative, I shall give it in English prose, abbreviating, here and there, some details which seem to have but a metrical value.

... I was driving my herd of cattle to the summit of the scaur to feed, what time the sun sent forth his earliest beams to warm the earth. And lo! three companies of women, and at the head of one of them Autonoë, thy mother Agave at the head of the second, and Ino at the head of the third. And they all slept, with limbs relaxed, leaned against the low boughs of the pines, or with head thrown heedlessly among the oak-leaves strewn upon the ground—all in the sleep of temperance, not, as thou saidst, pursuing Cypris through the solitudes
of the forest, drunken with wine, amid the low rustling of the lotus-pipe.

And thy mother, when she heard the lowing of the kine, stood up in the midst of them, and cried to them to shake off sleep. And they, casting slumber from their eyes, started upright, a marvel of beauty and order, young and old and maidens yet unmarried. And first, they let fall their hair upon their shoulders; and those whose cinctures were unbound re-composed the spotted fawn-skins, knotting them about with snakes, which rose and licked them on the chin. Some, lately mothers, who with breasts still swelling had left their babes behind, nursed in their arms antelopes, or wild whelps of wolves, and yielded them their milk to drink; and upon their heads they placed crowns of ivy or of oak, or of flowering convolvulus. Then one, taking a thyrsus-wand, struck with it upon a rock, and thereupon leapt out a fine rain of water; another let down a reed upon the earth, and a fount of wine was sent forth there; and those whose thirst was for a white stream, skimming the surface with their finger-tips, gathered from it abundance of milk; and from the ivy of the mystic wands streams of honey distilled. Verily! hadst thou seen these things, thou wouldst have worshipped whom now thou revilest.

And we shepherds and herdsmen came together to question with each other over this matter—what strange and terrible things they do. And a certain wayfarer from the city, subtle in speech, spake to us—'O! dwellers upon these solemn ledges of the hills, will ye that we hunt down, and take, amid her revelries, Agave, the mother of Pentheus, according to the king's pleasure?' And he seemed to us to speak wisely; and we lay in wait among the bushes; and they, at the time appointed, began moving their wands for the Bacchic dance, calling with one voice upon Bromius!—Iacchus!—the son of Zeus! and the whole mountain was moved with ecstasy.
together, and the wild creatures; nothing but was moved in their running. And it chanced that Agave, in her leaping, lighted near me, and I sprang from my hiding-place, willing to lay hold on her; and she groaned out, 'O! dogs of hunting, these fellows are upon our traces; but follow me! follow! with the mystic wands for weapons in your hands.' And we, by flight, hardly escaped tearing to pieces at their hands, who thereupon advanced with knifeless fingers upon the young of the kine, as they nipped the green; and then hadst thou seen one holding a bleating calf in her hands, with udder distent, straining it asunder; others tore the heifers to shreds amongst them; tossed up and down the morsels lay in sight—flank or hoof—or hung from the fir-trees, dropping churned blood. The fierce, horned bulls stumbled forward, their breasts upon the ground, dragged on by myriad hands of young women, and in a moment the inner parts were rent to morsels. So, like a flock of birds aloft in flight, they retreat upon the level lands outstretched below, which by the waters of Asopus put forth the fair-flowering crop of Theban people—Hysiae and Erythrae—below the precipice of Cithaeron.

A grotesque scene follows (775-1024), in which the humour we noted, on seeing those two old men diffidently set forth in chaplet and fawn-skin, deepens into a profound tragic irony. Pentheus is determined to go out in arms against the Bacchanals and put them to death, when a sudden desire seizes him to witness them in their encampment upon the mountains. Dionysus, whom he still supposes to be but a prophet or messenger of the god, engages to conduct him thither; and, for greater security among the
ARGUMENT

dangerous women, proposes that he shall disguise himself in female attire. As Pentheus goes within for that purpose, he lingers for a moment behind him, and in prophetic speech declares the approaching end;—the victim has fallen into the net; and he goes in to assist at the toilet, to array him in the ornaments which he will carry to Hades, destroyed by his own mother's hands. It is characteristic of Euripides—part of his fine tact and subtlety—to relieve and justify what seems tedious, or constrained, or merely terrible and grotesque, by a suddenly suggested trait of homely pathos, or a glimpse of natural beauty, or a morsel of form or colour seemingly taken directly from picture or sculpture. So here, in this fantastic scene our thoughts are changed in a moment by the singing of the Chorus, and divert for a while to the dark-haired tresses of the wood; the breath of the river-side is upon us; beside it, a fawn escaped from the hunter's net is flying swiftly in its joy; like it, the Maenad rushes along; and we see the little head thrown back upon the neck, in deep aspiration, to drink in the dew.

Meantime Pentheus has assumed his disguise, and comes forth tricked out with false hair and the dress of a Bacchanal; but still with some misgivings at the thought of going thus attired through the streets of Thebes, and with many
laughable readjustments of the unwonted articles of clothing. And with the woman’s dress, his madness is closing faster round him; just before in the palace, terrified at the noise of the earthquake, he had drawn sword upon a mere fantastic appearance, and pierced only the empty air. Now he begins to see the sun double, and Thebes with all its towers repeated, while his conductor seems transformed into a wild beast; and now and then we come upon some touches of a curious psychology, so that we might almost seem to be reading a modern poet. As if Euripides had been aware of a not unknown symptom of incipient madness in which the patient, losing the sense of resistance, while lifting small objects imagines himself to be raising enormous weights, Pentheus, as he lifts the _thyrsus_, fancies he could lift Cithaeron with all the Bacchanals upon it. At all this the laughter of course will pass round the theatre; while those who really pierce into the purpose of the poet shudder as they see the victim thus grotesquely clad going to his doom, already foreseen in the ominous chant of the Chorus—and as it were his grave-clothes, in the dress which makes him ridiculous.

Presently a messenger arrives to announce that Pentheus is dead, and then another curious narrative sets forth the manner of his death (1025-1152). Full of wild, coarse, revolting
details, of course not without pathetic touches, and with the loveliness of the serving Maenads, and of their mountain solitudes—their trees and water—never quite forgotten, it describes how, venturing as a spy too near the sacred circle, Pentheus was fallen upon, like a wild beast, by the mystic huntresses and torn to pieces, his mother being the first to begin 'the sacred rites of slaughter.'

And at last Agave herself comes upon the stage (1153-1215), holding aloft the head of her son, fixed upon the sharp end of the _thyrsus_, calling upon the women of the Chorus to welcome the revel of the Evian god; who, accordingly, admit her into the company, professing themselves her fellow-revellers, the Bacchanals being thus absorbed into the Chorus for the rest of the play. For indeed, all through it, the true though partly suppressed relation of the Chorus to the Bacchanals is this, that the women of the Chorus, staid and temperate for the moment, following Dionysus in his alternations, are but the paler sisters of his more wild and gloomy votaries—the true followers of the mystical Dionysus—the real Chorus of Zagreus; the idea that their violent proceedings are the result of madness only, sent on them as a punishment for their original rejection of the god, being, as I said, when seen from the deeper motives of the
myth, only a 'sophism' of Euripides—a piece of rationalism of which he avails himself for the purpose of softening down the tradition of which he has undertaken to be the poet. Agave comes on the stage, then, blood-stained, exulting in her 'victory of tears,' still quite visibly mad indeed, and with the outward signs of madness, and as her mind wanders, musing still on the fancy that the dead head in her hands is that of a lion she has slain among the mountains—a young lion, she avers, as she notices the down on the young man's chin, and his abundant hair—a fancy in which the Chorus humour her, willing to deal gently with the poor distraught creature. Supported by them, she rejoices 'exceedingly, exceedingly,' declaring herself 'fortunate' in such goodly spoil; priding herself that the victim has been slain, not with iron weapons, but with her own white fingers, she summons all Thebes to come and behold. She calls for her aged father to draw near and see; and for Pentheus, at last, that he may mount and rivet her trophy, appropriately decorative there, between the triglyphs of the cornice below the roof, visible to all.

And now, from this point onwards, Dionysus himself becomes more and more clearly discernible as the hunter, a wily hunter, and man the prey he hunts for; 'Our king is a hunter,'
cry the Chorus, as they unite in Agave's triumph and give their sanction to her deed. And as the Bacchanals supplement the Chorus, and must be added to it to make the conception of it complete; so in the conception of Dionysus also a certain transference, or substitution, must be made—much of the horror and sorrow of Agave, of Pentheus, of the whole tragic situation, must be transferred to him, if we wish to realise in the older, profounder, and more complete sense of his nature, that mystical being of Greek tradition to whom all these experiences—his madness, the chase, his imprisonment and death, his peace again—really belong; and to discern which, through Euripides' peculiar treatment of his subject, is part of the curious interest of this play.

Through the *sophism* of Euripides! For that, again, is the really descriptive word with which Euripides, a lover of sophisms, as Aristophanes knows, himself supplies us. Well;—this softened version of the Bacchic madness is a sophism of Euripides; and Dionysus *Omophagus*—the eater of raw flesh, must be added to the golden image of Dionysus *Meilichius*—the honey-sweet, if the old tradition in its completeness is to be, in spite of that sophism, our closing impression; if we are to catch, in its fulness, that deep under-current of horror which runs below all through
this mask of spring, and realise the spectacle of that wild chase, in which Dionysus is ultimately both the hunter and the spoil.

But meantime another person appears on the stage (1216-1392); Cadmus enters followed by attendants bearing on a bier the torn limbs of Pentheus, which lying wildly scattered through the tangled wood have been with difficulty collected and now decently put together and covered over. In the little that still remains before the end of the play, destiny now hurrying things rapidly forward, and strong emotions, hopes, and forebodings being now closely packed, Euripides has before him an artistic problem of enormous difficulty. Perhaps this very haste and close-packing of the matter, which keeps the mind from dwelling overmuch on detail, relieves its real extravagance, and those who read it carefully will think that the pathos of Euripides has been equal to the occasion. In a few profoundly designed touches he depicts the perplexity of Cadmus, in whose house a god had become an inmate, only to destroy it—the regret of the old man for the one male child to whom that house had looked up as the pillar whereby its aged members might feel secure; the piteous craziness of Agave; the unconscious irony with which she caresses the florid, youthful head of her son; the delicate breaking of the thing to
her reviving intelligence, as Cadmus, though he can but wish that she might live on for ever in her visionary enjoyment, prepares the way, by playing on that other horrible legend of the Theban house, the tearing of Actaeon to death—he too destroyed by a god. He gives us the sense of Agave's gradual return to reason through many glimmering doubts, till she wakes up at last to find the real face turned up towards the mother and murderess; the quite naturally spontaneous sorrow of the mother, ending with her confession, down to her last sigh, and the final breaking up of the house of Cadmus; with a result so genuine, heartfelt, and dignified withal in its expression of a strange ineffable woe, that fragments of it, the lamentation of Agave over her son, in which the long-pent agony at last finds vent, were, it is supposed, adopted into his paler work by a Christian dramatist of the fourth century, and have figured since, as touches of real fire, in the Christus Patiens, formerly attributed to Gregory Nazianzen.
ΑΡΙΣΤΟΦΑΝΟΣ ΓΡΑΜΜΑΤΙΚΟΤ
ΤΠΟΘΕΣΙΣ.

Διόνυσος ἀποθεωθεῖς, μὴ βουλομένου Πενθέως
tὰ ὀργια αὐτῶν ἀναλαμβάνειν, εἰς μανίαν ἀγαγῶν
tὰς τῆς μητρὸς ἄδελφας, ἡνάγκασε Πενθέα δια-
σπάσαι. ἡ μυθοποιία κεῖται παρ’ Αἰσχύλῳ ἐν
Πενθεῖ.

V. 1. ἀποθεωθεῖς. Perhaps ἀπωθεῖς.

ΑΛΛΩΣ.

Διόνυσον οἱ προσήκοντες οὐκ ἔφασαν εἰναι
θεόν. ὦ δὲ αὐτοίς τιμωρίαν ἐπέστησε τὴν πρέ-
πουσαν. ἐμμανεῖς γὰρ ἐποίησε τὰς τῶν Ἐηβαίων
γυναίκας. ὃν αἱ τοῦ Κάδμου θυγατέρες ἀφηγοῦ-
μεναι τῶν θιάσους εἰσήγον ἐπὶ τὸν Κιθαιρώνα. 5
Πενθεὺς δὲ ὁ τῆς Ἀγαύης παις παραλαβὼν τὴν
βασιλείαν ἐδυσφόρει τοῖς γενομένοις. καὶ τινὰς
µὲν τῶν Βακχῶν συνλαβῶν ἐδησεν, ἐπ’ αὐτὸν δὲ
tὸν θεὸν ἄγγελους ἀπέστειλεν. οἱ δὲ ἐκόντος
αὐτοῦ κυριεύσαντες ἤγον πρὸς τὸν Πενθέα, κὰκεῖ- 10

Ε

B
This plot of the play was first printed by Elmsley from P. I append a list of the errors of the ms which Elmsley corrected.

v. 5 θράσους for θιάσους, 6 παραβών for παραλαβών, 9 ἄλλως for ἀγγελοὺς, 15 κιθαρών, 21 Διόνυσος δὲ ἐπιφανεῖς μὲν πᾶσι παρῆγγειλεν, ἐκάστῳ δὲ ἀ συμβηκε τεις σάφησεν, ἵνα μὴ ἔργοις ἢ λόγοις ὑπὸ τινος τῶν ἐκτὸς ὡς ἀνθρώπος καταφρονηθῆ.
ΤΑ ΤΟΤ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΔΙΟΝΥΣΟΣ.
ΧΟΡΟΣ ΒΑΚΧΩΝ.
ΤΕΙΡΕΙΑΣ.
ΚΑΔΜΟΣ.
ΠΕΝΘΕΥΣ.
ΘΕΡΑΠΩΝ.
ΑΓΓΕΛΟΣ.
ΕΤΕΡΟΣ ΑΓΓΕΛΟΣ.
ΑΓΑΥΗ.
ΒΑΚΧΑΙ.

ΔΙΟΝΤΣΟΣ.

"Ηκώ Διός παῖς τήνδε Θηβαίων χθόνα, Διόνυσος, ὅτι τίκτει ποθὸν ἔρ σάμχειον κόρη, Σεμέλῃ, λοχευθείσῃ ἀστραπηφόρῳ πυρὶ, μορφῇν δ’ ἀμείψας ἐκ θεοῦ βροτησίαν πάρειμι Δίρκης νάματ’ Ἰσμηνοῦ θ’ ὕδωρ. ὁρῶ δὲ μητρὸς μνῆμα τῆς κεραυνίας τὸδ’ ἐγγὺς οἶκων, καὶ δόμων ἐρείπια τυφώμενα, Δίου πυρὸς έτι ξώσαν φλόγα, ἀθάνατον” Ἡρας μητέρ’ εἰς ἐμὴν ύβριν. αἰνῶ δὲ Κάδμου, ἄβατον δς πέδου τόδε τίθησι, θυγατρὸς σηκών. ἀμπέλου δὲ νυν πέριξ ἐγὼ ’κάλυψα βοτρυώδει χλόη. λιπῶν δὲ Λυδῶν τοὺς πολυχρύσους γύας Φρυγῶν τε, Περσῶν θ’ ἕλιοβλήτους πλάκας Βάκτριά τε τείχη τήν τε δύσχιμον χθόνα

8. Δίου vulg.; δίου τε P C; ἄδροῦ Plut. vit. Sol. c. 1; δίου τ’ ετὶ πυρὸς Porson.
13. τοὺς πολ. γύας Elms.; τὰς πολ. γυίας P; τὰς πολ. γύας C.
14. C omits this verse.
15. δύσχιμον Elms.; δύσχειμον P C.
Μήδων ἐπελθὼν Ἀραβίαν τ' εὐδαιμόνα Ἀσίαν τε πάσαν, ἣ παρ' ἀλμυρὰν ἀλά κεῖται μιγάσιν Ὁλησθαί βαρβάρους θ' ὀμοὶ πλήρεις ἔχουσα καλλιτυργώτους πόλεις, ἐς τήνδε πρῶτον ἦλθον Ἐλλήνων πόλιν, κάκει χορεύσας καὶ καταστήσας ἐμὰς τελετᾶς, ἣ' εἴην ἐμφανὴς δαίμων βροτοῖς, μορφήν [τ'] ἐμὴν μετέβαλον εἰς ἀνδρὸς φύσιν. πρῶτας ἔνα βῆβας τῆς γῆς Ἐλληνίδος ἀνωλόλυξα, νεβρίδ' ἐξάψας χρόος, θύρσον τε δοὺς ἐς χειρὰ, κύσσινυν βέλος, ἐπεί μ' ἀδελφαὶ μητρός, ὅς ἦκιστ' ἔχρην, Διόνυσον οὐκ ἐφασκὸν ἐκφύναι Διὸς, Σεμέλην δὲ νυμφευθεῖσαν ἐκ θυσίαν τινος ἐς Ζήν' ἀναφέρειν τὴν ἀμαρτίαν λέχους, Κάδμου σοφίσμα, ὅν νιν εἴνεκα κτανείν Ζήν' ἐξεκαυχώθι, ὃτι γάμους ἐγεύσατο. τοιγάρ νιν αὐτὰς ἐκ δόμων φάστης' ἐγὼ μανίαις˙ ὦρος δ' οἴκοισι παράκοποι φρενῶν· σκευὴν τ' ἔχειν ἴμαγκασ' ὄργων ἐμῶν, καὶ πᾶν τὸ θῆλυ σπέρμα Καδμείων, ὁσαι γυναῖκες ἦσαν, ἐξεμνη δωμάτων· ὀμοὶ δὲ Κάδμου παισίν ἀναμεμιμήναι χλωραῖς ὑπ' ἐλάταις ἀνορόφοις ἦνται πέτραις. δεῖ γὰρ πόλιν τήνδ' ἐκμαθεῖν, κεὶ μὴ θέλει,

21. κάκει P C; τάκει Wilamowitz-Moellendorff.
22-23. I have transposed hither v. 54; see Comm.
25. βέλος H. Stephens (Henri Etienne, usually called Stephanus); μέλος P C.
30. εἴνεκα Weeklein; οἴνεκα P C.
31. ἐξεκαυχώθι H. Stephens; ἐξεκαυχώμεθ P C.
ἀτέλεστον οὖσαν τῶν ἐμὸν βακχευμάτων, 40
Σεμέλης τε μητρὸς ἀπολογήσασθαι μ’ ὑπερ,
φανέντα θυτοῖς δαίμον, οὖν τίκτει Δι.
Κάδμος μὲν οὖν γέρας τε καὶ τυραννίδα
Πενθεὶ δίδωσι θυγατρὸς ἐκπεφυκότι,
ὅς θεομαχεῖ τὰ κατ’ ἐμὲ καὶ σπονδῶν ἀπὸ
ὡθεὶ μ’, ἐν εὐχαίσ τ’ οὐδαμοῦ μνείαν ἔχει.
οὖν εἰνεκ’ αὐτῷ θεὸς γεγώς ἐυδείξομαι
πᾶσιν τε Ἐθαίοισιν· ἐς δ’ ἀλλην χθόνα
τάνθενδε θέμενος εἰ μεταστήσω πόδα,
δείκνυς ἐμαυτόν· ἢν δὲ Θηβαίων πόλις
ὁργῇ σὺν ὀπλοῖσ εξ ὀρους βάκχας ἀγείν
ζητῇ, ξυνάψῳ μανάσι στρατηλατῶν.
οὖν εἰνεκ’ εἴδος θυητοῦ ἀλλάξας ἔχω.
ἀλλ’ ὁ λιποῦσαι Τμώλου, ἔρυμα Λυδίας,
θίασος ἐμὸς, γυναῖκες, ἀς ἐκ βαρβάρων
ἐκόμισα παρέδρους καὶ ξυνεμπόρους ἐμοὶ,
aἵρεσθε τάπιχωρί᾽ ἐν πόλει Φρυγῶν
τύπανα, 'Ῥεάς τε μητρὸς ἐμὰ θ’ εὐρήματα,
βασιλεία τ’ ἀμφὶ δῶματ’ ἐλθουσί τάδε
κτυπεῖτε Πενθέως, ὡς ὅρα Κάδμου πόλισ.
ἔγῳ δὲ βάκχαις, ἐς Κιθαιρώνος πτυχὰς
ἔλθων, ἵ’ εἰσὶ, ξυμμετασχήσω χορῶν.

46. οὐδαμὸν P Ald. Pseudogreg. 1571; οὐδαμῶς C.
54. Here stands in the mss the verse I have transposed to stand after 22; Hartung and Bernhardy expunged the verse as spurious; Hermann remodelled it so as to remove the juxtaposition of two lines of exactly the same meaning; Schöne proposed θεῖον for θυτῶν. Thus all these edd. have perceived the unsuitableness of the verse here. Vid. Comm.
59. τύπανα Nauk; τύπανα P C.
62. πτυχάς P; πτυχάς C Ald.; and so at 945. But πτυχάς would imply a form πτυξ.
ΧΟΡΟΣ.

στροφή α’.

'Ασίας ἀπὸ γαίας
ιερὸν Τμῶλον ἀμείψασα θοάζω Βρομίῳ πόνῳ ἂδυν
κάματον τ’ εὐκάματον, Βάκχιον εὐαξομένα
θεόν.

ἀντιστροφή α’.

τίς ὀδῷ, τίς ὀδῷ; τίς;
μελάθροις ἐκτοπος ἐστώ, στόμα τ’ εὐφαμον
ἀπας ὀσιούσθω;
τὰ νομισθέντα γὰρ ἀεὶ Διὸνυσον κελαδήσω. 71

στροφὴ β’.

ὡ μάκαρ, ὅστις εὐδαίμων τελετᾶς θεῶν εἰδῶς
βιοτὰν ἀγιστεύει
καὶ θιασεύεται ψυχὰν, ἐν ὄρεσσι βακχεύων
.osgious καθαρμοίσιν;
τὰ τε ματρῶς μεγάλας οργία Κυβέλας
θεμιτεύων

64. γαίας Herm.; γᾶς P C.
67. θεῶν is omitted in P, but inserted in C2.
68. τίς; μελάθροις ἐκτ. Elms.; τίς μελ.; vulg.
70. ὀσιούσθω C; ἐξοσιούσθω P.
71. κελαδήσω Herm.; ὑμησθῶ P C, which was probably a gloss on κελαδήσω, but which the metre proves to be corrupt.
76. ὄρεσσι Elms.; ὄρεσι P, omitting one of two σο as in 1060 where it gives ὀσοὶ for ὀσοίς.
78. θεμιτεύων Musgr.; θεμιστεύων P C.
ἀνὰ θύρσον τε τινάσσων κισσῷ τε στε- 
φανωθεῖς

Διόνυσον θεραπεύει.

ιτε βάκχαι, ιτε βάκχαι, Βρόμιον παίδα θεοῦ

θεοῦ

Διόνυσον κατάγουσαι Φρυγίων ἐξ ὅρεων

Ἐλλάδος εἰς εὐρυχόρους ἄγνιάς, τὸν Βρόμιον.

ἀντιστροφή β'.

ὁν ποτ ἔχουσ' ἐν ὁδίνων λοχίας ἀνάγκαιοι
πταμένας Διὸς βροντᾶς

νηδύος ἐκβολοῦν μάτηρ ἐτέκεν, λιποῦσα αἰῶνα

κεραυνίῳ πλαγά.

λοχίοις δ' αὐτίκα νῖν δέξατο θαλάμαις

Κρονίδας Ζεύς.

κατὰ μηρῷ δὲ καλύψας χρυσέαισι ξυνερείδει

περόναις κρύπτὼν ἄφ' Ἡρας.

ἐτέκεν δ', ἀνίκα Μοῖραι τέλεσαν ταυρόκερων

θεῶν,

στεφάνωσέν τε δρακόντων στεφάνοις, ἐνθεν

ἄγγαν

θηρότροφον μαινάδες ἀμφιβάλλονται πλο-

κάμοις.

στροφή γ'.

ὁ Σεμέλας τροφὸι Θῆβαι, στεφανοῦσθε

κισσῷ.

βρύετε, βρύετε χλοὴρις μίλακι καλλικάρπῳ,
καὶ καταβακχιοῦσθε ὅρνος ᾗ ἔλατας κλάδοισιν, 110
στικτά τ' ἐνυδυτὰ νεβρίδων
στέφετε λευκοτρίχων πλοκάμων
μαλλοῖς ἀμφὶ δὲ νάρθηκας ὑβριστὰς ὀσιοῦσθ᾽.
αὐτίκα γὰ πάσα χορεύσει,
Βρόμιος ἐν/ ἄν ἂγη θιάσους
εἰς ὁρός εἰς ὁρός, ἐνθα μένει
θηλυγενὴς ὁχλος
ἀφ' ἱστῶν παρὰ κερκίδων τ' οἰστρηθεῖς Διονύσω.

ἀντιστροφὴ γ'.

ὁ θαλάμεμα Κουρήτων ξαθέου τε Κρήτας 121
Διογενέτορες ἐναυλοὶ, τρικόρυθες ἐνθ' ἐν
ἀντροὺς
βυρσότονον κύκλωμα τόδε μοι Κορύβαντες
ηῦρων.
ἀνα δὲ βάκχια συντόνω
κέρασαν ἄδυβοαν Φρυγίων

110. ᾗ ἔλατας κλ. Blomfield; ᾗ ἔλατας κλ. P.; ᾗ ἔλατας ἐν
κλ. C.
111. στικτά Ed.; στικτῶν P C.
112. πλοκάμων μαλλοῖς P C; Α. Ε. Housman suggests πλοκά-
μοις μαλλῶν; see Comm.
115. ἐνθ' ἄγη Elms.; ἄγη P C1; ὀστίς ἄγει C2.
123. τρικ. ἐνθ' ἐν Dibree; ἐνθα τρικ. ἐν P C.
126. βάκχια Paris codex; βακχεῖα P C; Sandys suggests ἀνὰ δ'
ἀράγματα τυπτάνων.
127. ἄδυβοαν Kirchhoff (who now however reads ἄδυβοα); ἄδυβοα
P C; but the mss of Strabo give the reading in the text, though
the words are wrongly divided, κέρας ἀνὰ δόο βοᾶν.
αὐλῶν πνεύματι, ματρός τε Ἄρας ἐστὶν χέρα θήκαν, κτύπων εὐάσμασι βακχάν.

παρὰ δὲ μανόμενοι σάτυροι ματέρος ἐξανύσαντο Ἄρας, ἐστὶ δὲ χορεύματα συνήψαν τριετηρίδων, οἷς χαίρει Διόνυσος.

ἐπωδός.

αὐδὺς ἐν οὔρεσιν, εὗτ’ ἀν ἐκ θιάσων δρομαίων πέση πεδόσε, νεβρίδος ἕχων ίερὸν ἐνδυτὸν, ἀγρεύων αἶμα τραγοκτόνον, ὠμοφάγον χάριν, ἰέμενος εἰς ὅρεα Φρύγια, Λύδια. ὁ δ’ ἔξαρχος Βρόμιος, εὐοί. ἰεῖ δὲ γάλακτι πέδουν, ἰεῖ δ’ οἰνῷ, ἰεῖ δὲ μελισσὰν νέκταρι, Συρίας δ’ ὡς λιβάνου καπνός. ὁ Βακχεύς δ’ ἕχων πυρσώδη φλόγα πεύκας ἐκ νάρθηκος αἰσθεὶ δρόμῳ, χοροὺς ἐρεθίζων πλανάτας, ἵακχαίς τ’ ἀναπάλλων, τρυφερῶν πλόκαμον εἰς αἰθέρα ῥήπτων.

129. εὐάσμασι Cantor; ἐν ἄσμασι P C.
131. Ἄρας Strabo; θεᾶς P C.
134. οἷς Strabo; αἷς P C.
135. οὔρεσιν C; ὀρεσίν P; εὗτ’ ἀν Dind.; ὡτάν P C.
137. πέση πεδόσε C; πευσή πεδόσ σε P, but under the ν there is a dot, no doubt to show that it is a mistake.
138. ἀγρεύων C²; ἀγορεύων P C¹.
148. πλανάτας C; πλάνας P; χοροὺς P; χοροῖς C.
άμα δ' ἐπ' εὐάσμασιν ἐπιβρέμει τοιάδ', ὡ ἰτε βάκχαι, ἰτε βάκχαι, Τμώλου χρυσορόου χλιδᾶ, μέλπετε τὸν Διόνυσον

βαρυβρόμων ὑπὸ τυμπάνων, εὕρα τὸν εὖιον ἀγαλλόμεναι θεὸν ἐν Φρυγίαις βοᾶς ἐνοπαίσι τε, λωτὸς ὅταν εὐκέλαδος ἱερὸς ἱερὰ πάγματα βρέμη, ξύνοχα φοιτάσιν εἰς ὄρος, εἰς ὄρος· ἀδομένα δ' ἁρά πῶλος ὅπως ἁμα ματέρι φορβάδι κόλου ἀγεὶ ταχύπουν σκιρτήμασι βάκχα.

ΤΕΙΡΕΣΙΑΣ.

tis en púlaisi; Κάδμον ἐκκάλει δόμων,  
'Αγήνορος παίδ', ὃς πόλιν Σιδωνίαν  
λιπὼν ἐπύργωσ' ἀστυ Θηβαίων τόδε.  
ἐπὶ τις, εἰσάγγελλε Τειρεσίας ὅτι  
ζητεῖ νῦν· οἴδε δ' αὐτὸς ὃν ἦκω πέρι,  
ἄ τε ξυνεθέμην πρέσβευς ὃν γεραιτέρω,  
θύρσους ἀνάπτειν καὶ νεβρῶν δορᾶς ἐχειν,  
στεφανοῦν τε κράτα κισσίνῃς βλαστήμασιν.

151. ἐπιβρέμει ἐπὶ λίγει' ἥχει with a gloss περισσὸν is found in  
C: the words are probably intended as an explanation of εὐάσμασιν,  
and περισσὸν means that the ἐπὶ in ἐπιβρέμει is superfluous after  
the ἐπὶ before εὐάσμασιν.

169. βάκχα Musgrave; Βάκχοι P C.  
170. τίς . . . ἐκκάλει Elms.; τίς . . . ἐκκάλει P C; cp. Frag.  
625 ὅ, πύλαισιν ἥ τίς ἐν δόμοις.

176. θύρσοις P C; Housman suggests πυρσοῦς, remarking "The  
scribe's head would be full of thyrsi."
KAΔMOS.

\[ \text{κάγω γὰρ ήβω κάπιστειρήσω χοροῖς.} \]

180. \( \text{δεὶ} \) \( \text{κύκνοίν} \) \( \text{σχοισιν} \) \( \text{εἰς} \) \( \text{όρος} \) \( \text{περάσομεν} \).

182. \( \text{πέφην} \) \( \text{ἐν} \) \( \text{Ed.} \); \( \text{πέφην} \) \( \text{P} \); \( \text{πέφηνεν} \) \( \text{C} \); the verse is very probably spurious.

184. \( \text{δεὶ} \) \( \text{Ald.} \); \( \text{χρῆ} \) \( \text{Pseudogreg. 1154} \); \( \text{δὴ} \) \( \text{P C} \).

188. \( \text{ἡδέως} \). This is the conjecture of the great John Milton for \( \text{ἡδέων} \) of \( \text{P C} \); it was afterwards made by Barnes and Brunck, but the poet was first. Milton's other conjectures on this play are \( \text{ἐπινοῦν} \) for \( \text{ἐπινοῦ} \) in 282, which is supported by the reading of \( \text{C} \), a ms unknown to Milton, but which is not an improvement on \( \text{ἐπινοῦ} \); and \( \text{διάτρομα} \) for \( \text{διάδρομα} \) on 591. In the two last we can see that the poet's knowledge of Greek idiom and usage was imperfect. But in his correction of the present verse we recognise with interest his exquisite sense of style.
ΕΥΡΙΠΙΔΟΥ

ΤΕ. μόνοι γὰρ εὖ φρονοῦμεν, οἱ δ’ ἄλλοι κακῶς.
ΚΑ. μακρὸν τὸ μέλλειν’ ἄλλ’ ἐμῆς ἔχου χερός.
ΤΕ. ίδον, ξύναπτε καὶ ξυνωρίζου χέρα.
ΚΑ. οὗ καταφρονῶ ἡγὼ τῶν θεών, θυντὸς γεγώς.
ΤΕ. οὐδὲν σοφιζόμεσθα τοῖς δαίμοσι.

πατρίους παραδοχᾶς, ἂς θ’ ὀμῆλικας χρόνω
κεκτήμεθ’, οὐδείς αὐτὰ καταβάλλει λόγος,
οὐδ’ εἰ δι’ ἄκρων τὸ σοφὸν ἡύρηται φρενῶν.
ἐρεῖ τις ὡς τὸ γῆρας οὐκ αἰσχύνομαι,
μέλλων χορεύειν, κράτα κισσώσας ἐμόν,
οὐ γὰρ διήρηχ’ ὁ θεὸς εἰτε τὸν νέον
ἐχρῆν χορεύειν εἰτε τὸν γεραιτερον,
ἀλλ’ εξ ἀπάντων βούλεται τιμᾶς ἐχειν
κοινᾶς, διαιρῶν δ’ οὐδὲν αὐξεσθαι θέλει.

ΚΑ. ἐπεὶ σὺ φέγγος, Τειρεσία, τὸδ’ οὐχ ὀρᾶς,
ἐγὼ προφήτης σοι λόγον γενήσομαι.
Πενθεὺς πρὸς οἶκους ὦδε διὰ σπονδῆς περά,
Ἐχίονος παῖς, ὦ κράτος δίδωμι γῆς.
ὡς ἐπτόηται; τί ποτ’ ἔρει νεώτερον;

ΠΕΝΘΕΤΣ.

ἐκδημοσ ὁν μὲν τήσδ’ ἐτύγχανον χθονός,
κλύω δὲ νεοχμὰ τήνδ’ ἀνὰ πτόλιων κακὰ,
γυναῖκας ἥμιν δῶματ’ ἐκλελοιπέναι,

201. πατρίους Valeken.; πατρὸς P C.
202. καταβάλλει C; καταβάλλῃ P; καταβαλεῖ Pseudogreg.
207. ἐχρῆν χορεύειν Ald.; ei χρῆ χορεύειν P; ei χρῆ χορεύειν C.
209. διαιρῶν Ed.; di’ ἀριθμῶν P C; δίχα ἀριθμῶν ms Cotton.;
παραλιπών is suggested by Sandys; διαιριθμῶν is possible.
217. δῶματ’ C; σῶματ’ P.
πλασταίσι βακχείασιν, ἐν δὲ δασκίοις ὀρεσὶ θοάζειν, τὸν νεωστὶ δαίμονα Διόνυσον, ὡστὶς ἐστὶ, τιμῶσας χρονίς.

πλήρεις δὲ θιάσοις ἐν μέσοισιν ἐστάναι κρατήρας, ἀλλην δ' ἄλλοσ' εἰς ἐρημίαν πτώσουσαν εὐναίς ἁρσένων ὑπηρετεῖν, πρόφασιν μὲν ὡς δὴ μανιάδας φυσικούς, τὴν δ' Ἀφροδίτην πρόσθ' ἀγείν τοῦ Βακχίου. ὡσας μὲν οὖν ἐἰλήφα, δεσμίους χέρας

σώζουσι παυνήμοισι πρόσπολοι στέγαις. ὡσαὶ δ' ἀπείσιν, ἐξ ὀρους θηράσομαι, Ἦνω τ' Ἀγαύην θ', ἥ μ' ἐτίκτ' Ἐχίονι, Ἀκταλούνος τε μητέρ', Ἀυτοῦνην λέγω.

καὶ σφᾶς σιδηραῖς ἁρμόσας ἐν ἄρκυσι παύσῳ κακοῦργου τῆςδε βακχείας τάχα. Ἐγονοι δ' ὡς τις εἰσελήλυθε ξένος γόης, ἐπώδος Λυδίας ἀπὸ χθόνος, ξανθοῖς βοστρύχοισιν εὐόσμοις κομῆν, εἶνωπὸς, ὡσοις χάριτα 'Ἀφροδίτης ἔχων, ὃς ἥμερας τε κευφρόνας ἐνγγίγνεται, τελετᾶσ προτείνων εὕοις νεάνισιν.

227. στέγαις C Ald.; δόμως P; the consent of C and Ald. against P is very rare.

233. ὡς τις Ald.; ὡστὶ P C.

235. εὐόσμοις κομῆν Badham; εὐόσμον κόμην P C Ald. My former conjecture εὐόσμῳν κόμην has found no supporters, but I still think it has much probability. The confusion between ω and ο is very frequent, as is natural when we remember that till the alphabet was revised in the archonship of Euclides b.c. 403 there was (at least in general use) only one symbol for ω and ο. Hence in 233 we have ὡστὶς for ὡς τις, in 279 πῶμ' for πῶμ', in 622 θάσσον for θάσσων.

236. οἴνωπὸς οἰσοὶ Barnes; οἴνωπα τ' οὐσίς (here as in 1060 omitting one of σσ) ; οἴνωπα τ' οὐσίς C.
εἰ δ᾽ αὐτὸν εἰσώ τῇς δε λήψομαι στέγης,
παύσω κτυποῦντα θύρσουν ἀνασείοντά τε
κόμας, τράχηλον σῶματος χωρίς τεμών.
[ἐκεῖνος εἶναι φησι Δίονυσον θεόν,
ἐκεῖνος ἐν μηρῷ ποτ' ἐρράφη Δίως,
δὲ ἐκπυροῦται λαμπάσιν κεραυνίας
ξύν μητρί, δίους ὅτι γάμους ἐφεύσατο.]
ταῦτ’ οὐχὶ δεινῆς ἀγχόνης ἔστ’ ἄξια,
ὑβρεῖς ὑβρίζειν, ὡστὶς ἐστὶν ὁ ἥγος ;]
ἀτὰρ τόδ’ ἄλλο θαῦμα, τὸν πετασκόπον
ἐν ποικιλαίσι νεβρίσει Τειρεσίαν ὁρῶ,
πατέρα τε μητρὸς τῆς ἔμῆς, πολὺν γέλων,
νάρθηκε βακχεύοντ’ ἀναινομαι, πάτερ,
τὸ γῆρας ὑμῶν εἰσορῶν νοῦν ὁνεὶ ἔχον.
οὐκ ἀποτινάξεις κισσόν ; οὐκ ἐλευθέραν
θύρσου μεθήσεις χείρ’, ἐμῆς μητρὸς πάτερ ;
οὐ ταῦτ’ ἐπεισάς, Τειρεσία ; τόνδ’ ἄν θέλεις
τὸν δαῖμον ἀνθρώποισιν ἐσφέρων νέον,
σκοπεῖν πτερωτοὺς κάμπτωρος μυσθοῦς φέρειν ;
i μή σε γῆρας πολιῶν ἐξερρύετο,
καθής’ ἀν ἐν βάκχαισι δέσμους μέσαις,
tελετὰς πονηρὰς εἰσαγων’ γυναῖξι γὰρ
ὄπον βύτρυνοι ἐν δαίτι γίγνεται γάνος,
οὐχ ὑμεῖς οὐδὲν ἔτι λέγω τῶν ὀργίων.

XO. τῆς δυσσεβείας. ὥ δεῖν’, οὐκ αἰδεῖ θεοῦς

242-247. These verses seem certainly to be spurious; see Comm.
251. βακχεύοντ’ P; βακχεύοντας C; πάτερ is not in P C.
252. εἰσορῶν νοῦν C; εἰσορῶν οὖν P; cp. 1060.
261. γάνους C; γάμους P.
263. τῆς δυσσεβείας Reiske; τῆς ἄσεβειας Pseudogreg. 191; τῆς ἄσεβειας P C.
Κάδμον τε, τὸν σπείραντα γηγενῆ στάχνην;
Ἐχόνος δ’ ὄν παῖς κατακρύνεις γένος. 265

ΤΕ. ὅταν λάβῃ τις τῶν λόγων ἀνὴρ σοφὸς
καλὰς ἀφορμὰς, οὐ μέγ’ ἔργον εὐ λέγειν
σὺ δ’ εὐτροχοῦν μὲν γλώσσαν ὡς φρονῶν ἔχεις,
ἐν τοῖς λόγοισι δ’ οὐκ ἐνεισὶ σοι φρένες.
θρασύς δὲ ὡς γλώσσῃ καὶ λέγειν οἴος τ’ ἀνὴρ 270
κακὸς πολίτης γίγνεται νῦν οὐκ ἔχουν.
οὕτως δ’ ὁ δαίμων ὁ νέος, ὥν σὺ διαγέλας,
οὐκ ἀν δυναίμην μέγεθος ἐξειπεῖν ὅσος
καθ’ Ἔλλαδ’ ἐσται. δύο γὰρ, ὃ νεανία,
τὰ πρῶτ’ ἐν ἀνθρώποις, Δημήτριο θεά— 275
Γῆ δ’ ἔστιν, ὄνομα δ’ ὅποτερον βούλει κάλει—
αὐτὴ μὲν ἐν ἡπροὶσιν ἐκτρέφει βροτοὺς.
ὅς δ’ ἤλθ’ ἐπειτ’ ἀντίπαλον ὁ Σεμέλης γόνος
βότρυος ὑγρὸν πῶμ’ Ἰῆρε κεισηνέγκατο
θυτοίς, ὁ παῦει τοὺς ταλαιπώρους βροτοὺς
λύτης, ὅταν πλησθόσων ἀμπέλου ροῆς, 281
ὑπνόν τε λήθην τῶν καθ’ ἡμέραν κακῶν
dίδωσιν, οὐδ’ ἐστ’ ἀλλο χάρμακον πῦνον.
[οὕτως θεοὶσι σπένδεται θεοῖς γεγώς,
ὡστε διὰ τοῦτον τἀγάθ’ ἀνθρώπους ἔχειν. 285
καὶ καταγελάς νυν, ὡς ἐνερράφη Δίος

270. θρασύς δὲ γλώσσῃ Wecklein; θρασύς τε (δὲ C Ald.) δυνατὸς
P Stob.; θρασύς δὲ, δυνατός καὶ λέγειν ὃς ἔστ’ ἀνήρ Shilleto; θρασύς
τ’ ἐν ἄστοις Badham; see Comm.
276. ὄνομα C; ὁ πόμα P.
278. ὃς δ’ ἤλθ’ ἐπειτ’ ἀντίπαλον Housman; ὃς δ’ ἤλθ’ ἐπὶ τάντιπαλον P;
δ’ ἤλθεν ἐπὶ τάντιπαλον C; ὃς δ’ ἤλθεν ἐπὶ τάντιπαλον vulg.
279. πῶμ’ Elms.; πῶμ’ P C.
282. ὑπνόν P; ὑπνόν C, a reading conjectured by Milton.
284-297. bracketed by Dind. as spurious.
μηρῷ. διδάξω σ’ ώς καλῶς ἔχει τόδε. ἐπεί νῦν ἦρπασ’ ἐκ πυρὸς κεραυνίου Ζεὺς, ἐς δ’ ὁ Ὀλυμπὸς βρέθος ἀνήγαγεν νέον, Ἡρα νῦν ἤθελ’ ἐκβαλεῖν ἀπ’ οὐρανοῦ. Ζεὺς δ’ ἀντεμπῆχανῆσαθ’, ὦ, δὴ θεός.

ρήξας μέρος τι τοῦ χθόν’ ἐγκυκλουμένου αἰθέρος ἔθηκε τόνδ’ ὁμηρον, ἐκδιδοῦς Διόνυσον Ἡρας νεικέων. χρόνῳ δὲ νῦν βροτοῖ τραφῆναι φασιν ἐν μηρῷ Διὸς, ὄνομα μεταστήσαντες, ὅτι θεά θεὸς Ἡρα ποθ’ ὁμήρευσε, συνθέντες λόγον.] μάντις δ’ ὁ δαίμων ὀδε. τὸ γὰρ βακχεύσιμον καὶ τὸ μανιῶδες μαντικῆ πολλήν ἔχει· ὅταν γὰρ ὁ θεὸς ἐσ’ τὸ σῶμ’ ἐλθῃ πολὺς, λέγει τὸ μέλλου τοὺς μεμνηνότας ποιεῖ. Ἀρεώς τε μοιράν μεταλαβὼν ἔχει τινὰ· στρατὸν γὰρ ἐν ὄπλοις ὄντα κατ’ τάξει φόβος διεπτόησε, πρὶν λόγχης θυγεῖν· μανία δὲ καὶ τοῦτ’ ἐστὶ Διονύσου πάρα. ἐτ’ αὐτὸν ὠψει κατ’ Δελφίσιν πέτραις πιθώντα σὺν πεῦκαις δικόρυφον πλάκα, βάλλοντα καὶ σελοντα βακχεῖον κλάδον, μέγαν τ’ ἀν’ Ἐλλάδ’. ἀλλ’ ἐμοὶ, Πενθεῦ, πιθοῦ,

μὴ τὸ κράτος αὖχει δύναμιν ἀνθρώποις ἔχειν, μηδ’, ἢν δοκῆς μὲν, ἢ δὲ δόξα σου νοσεῖ, φρονεῖν δόκει τι· τὸν θεὸν δ’ ἐς γῆν δέχου, καὶ σπένδε καὶ βάκχευε καὶ στέφοι κάρα.

289. νέον Ald. ; θεόν P C.
307. πεύκαισι C ; πεύκοισι P.
οὖχ ὁ Διόνυσος σωφρονεῖν ἀναγκάσει γυναίκας ἐσ τὴν Κύπριν, ἀλλ’ ἐν τῇ φύσει τὸ σωφρονεῖν ἔνεστιν ἐς τὰ πάντ’ άεί. τούτο σκοπεῖν χρή’ καὶ γὰρ ἐν βακχεύμασιν οὖσ’ ἦ γε σώφρων οὐ διαφθαρήσεται. ὥρᾶς; σὺ χαίρεις, ὅταν ἐφεστῶσιν πύλαις πολλοὶ, τὸ Πενθέως δ’ ἄνομα μεγαλύνη πόλις: κάκεινοις, οἶμαι, τέρπεται τιμώμενος.

321 ἐγὼ μὲν οὖν καὶ Κάδμος, ὅν σὺ διαγελᾶσ, κισσῷ τ’ ἐρεψόμεσθα καὶ χορεύσομεν, πολία ἔυνωρὶς, ἀλλ’ ήμως χορευτέον, κοῦ θεομαχήσω σῶν λόγων πεισθεὶς ὑπο. 325 μαινει γὰρ ως ἀλγιστα, κοῦτε φαρμάκοις ἀκὴ λάβοις ἀν οὕτ’ ἀνευ τούτων νοσεῖς.

ΧΟ. ὁ πρέσβυ, Φοῖβον τ’ οὐ κατασχῦνεις λόγοις, τιμῶν τε Βρόμιον σωφρονεῖς, μέγαν θεόν.

ΚΑ. ὁ παλ, καλῶς σοι Τειρεσίας παρῄνεσεν. 330 οἶκει μεθ’ ἤμων, μὴ θύραξε τῶν νόμων.

327. ἄνευ τούτων P C; ἁνευ τοῦ θεῶν Burges; ἁνευ τούτων ἐσεὶ Wieseler; ἀνάτως νοσεῖς is suggested by Sandys.

335. Σεμέλη θ’ Tyrwhitt; σεμέλης P C.

337. 'Ακταίωνος P; 'Ακτέωνος C²; so in 230, 1227, 1291.
'Αρτέμιδος εἶναι κομπάσαντ’ εὖ ὄργασιν. 340
ὅ μὴ πάθης σύ. δεῦρό σου στέψω κάρα
κιςσῷ· μεθ’ ἡμῶν τῷ θεῷ τιμήν δίδου.

ΠΕ. οὖ μὴ προσοίσεις χείρα, βακχεύσεις δ’ ἰὼν,
μηδ’ ἐξομόρξει μωρίαν τὴν σήν ἐμοί;
τῆς σῆς δ’ ἀνοίας τόνδε τὸν διδάσκαλον
δίκην μέτειμ. στειχέτω τις ὡς τάχος,
ἐλθὼν δὲ θάκους τοῦδ’, ἵν’ οἰωνοσκοπεῖ,
μοχλοῖς τριαίνου κανάτρεψον ἐμπαλιν,
ἄνω κάτω τὰ πάντα συγχέας ὀμοῦ,
καὶ στέμματ’ ἀνέροις καὶ θυέλλαισιν μέθες.
μάλιστα γάρ νῦν δὴξομαι δράσας τάδε.
οἱ δ’ ἀνὰ πόλιν στείχοντες ἐξιχνεύσατε
tὸν θηλύμορφον ἐξένου, ὃς ἐσφερεὶ νόσον
καινὴ γυναῖξι καὶ λέχη λυμαίνεται.
κάνπερ λάβητε, δέσμιοι πορεύσατε
ὅπως αὐτὸν, ὡς ἀν λευσίμου δίκης τυχῶν
θάνη, πικράν βάκχευσιν ἐν Ἡβαίς ἵδων.

ΤΕ. ὁ σχέτλί’, ὡς οὐκ οἴσθαι ποῦ ποτ’ εἰ λόγων.
μέμηνας ἥδη καὶ πρὶν ἐξεστῶς φρενῶν.
στειχωμεν ἡμεῖς, Κάδμε, καζαιτῶμεθα
ὑπέρ τε τοῦτον, καίπερ οὗτος ἀγρίου,
ὑπέρ τε πόλεως τὸν θεὸν μηδὲν νέον
δράν. ἄλλ’ ἔποιοι μοι κισσίνῳ βάκτρου μέτα·
πειρῶ δ’ ἀνόρθοιν σῷμ’ ἐμοί, κἀγὼ τὸ σῶν.

343. καὶ βακχεύσεις δ’ C.
345. σῆς δ’ Matth. ; σῆς P C ; τόνδε P ; τῆνδε C.
346. δίκην Elms. ; δίκη P C.
347. τοῦδ’ Musgr. ; τοῦδ’ P C.
348. τριαίνου C ; τριαίνης P Ald.
359. ἐξεστῶς Badham ; ἐξεστῆς P C.
γέροντε δ’ αἰσχρὸν δύο πεσεῖν· ὦτω δ’ ὀμως. 365
tῷ Βακχίῳ γάρ τῷ Δίως δουλευτέον. Πενθεύς δ’ ὅπως μὴ
pένθος εἰσοίσει δόμοις
tois σοῖς, Κάδμε· μαντικὴ μὲν οὐ λέγω,
tois πράγμασιν δὲ· μῶρα γὰρ μῶρος λέγει.

ΧΟΡΟΣ.

στροφῆ α’.

’Οσία, πότνα θεῶν,
’Οσία δ’, ἀ κατὰ γὰν
χρυσέαν πτέρυγα φέρεις,
tάδε Πενθέως ἀúdeis;
ἀúdeis οὐχ ὅσίαν
ὑβριν ἐς τὸν Βρόμιον,
tὸν Σεμέλας, τὸν παρὰ καλλιστεφάνοις
eυφροσύναις δαίμονα πρῶτον μακάρων; ὡς
tάδ’ ἔχει,
θιασεύειν τε χοροῖς
μετά τ’ αὖλον γελάσαι
ἀποπαύσαι τε μερίμνας, ὁπόταν βότρυνος ἔλθῃ
γάνος ἐν δαιτὶ θεῶν,
κισσοφόροις δ’ ἐν θαλίαις ἀνδράσι κρατήρ
ὑπνον ἀμφιβάλλῃ.

ἀντιστροφῆ α’.

ἀχαλίνων στομάτων

365. γέροντε C; γέροντες P.
372. χρυσέαν Matth.; χρύσα P C; χρυσέα πτέρυγι φέρει Thompson, who compares Herc. Fur. 653 πτεροῖς φορεῖσθω.
384. ἀμφιβάλλῃ Barnes; ἀμφιβάλλῃ P C, which omit one of ΔΔ just as in 1060 one of cc is omitted.
άνόμου τ' ἀφροσύνας
tὸ τέλος δυστυχία·
ὁ δὲ τὰς ἄσυχιὰς
βιστος καὶ τὸ φρονεῖν
ἀσάλευτὸν τε μένει
καὶ ξυνέχει δῶματα· πόρσω γὰρ ὁμως
αἱθέρα ναίοντες ὥρασιν τὰ βροτῶν οὐρανίδαι.
tὸ σοφὸν δ' οὐ σοφία,
tὸ τε μὴ θυνατὰ φρονεῖν
βραχὺς αἰῶν· ἐπὶ τούτῳ δὲ τις ἄν μεγάλα
dιώκων τὰ παρόντ' οὐχὶ φέροι.
μανομένων οἴδε τρόποι καὶ κακοβούλων παρ'
ἐμοιγε φωτῶν.

στροφή β'.

ικοίμαν ποτὲ Κύπρον,
νάσον τὰς Ἀφροδίτας,
ἐν θελξίφρονες νέμονται 
θνατοῖσιν Ἐρωτῆς,
Πάφου θ', ᾄν θ' ἐκατόστομοι

βαρβάρου ποταμοῦ ῥοαὶ
cαρπίζουσιν ἄνομβρον.

391. ὁμος Stob.; ἀλλ ὁμος P C, which, ignoring the metre, as
usual, present a familiar collocation of conjunctions.

396. τὸ τε μὴ θνατὰ φρονεῖν βραχὺς αἰῶν. This punctuation
was first adequately defended by Sandys; see Comm. Commonly
a colon is placed after φρονεῖν.

397. ἐπὶ τούτῳ P C; ἐπὶ τούτου Paley; but this could not mean
'in this life'; it could only mean 'in this man's life.' φέροι Tyr-
whitt; φέρει P C.

405. ἐν ᾽ Nauck; ἑνα P C ; ἑν οἱ Heath.

406. Πάφου θ’, ἄν θ’ Ed.; Πάφου θ’ ἄν P C; χθόνα θ’ ἄν with ἑνα
in antistr. vulg.

408. ἄνομβρον Matth.; ἄνομβροι P C.
οὐ θ' ἀ καλλιστευομένα
Πιερία μούσειος ἕδρα,
σεμνὰ κλιτὺς 'Ολύμπου,
ἐκεῖσ' ἂγε μ', ὁ Βρόμιε, Βρόμιε,
προβακχήμε δαίμον.
ἐκεῖ Χάριτες, ἐκεῖ δὲ Πόθος.
ἐκεῖ δὲ βάκχαισι θέμις ὀργιάζειν.

ἀντιστροφὴ β'.

ὁ δαίμων ὁ Διὸς παῖς
χαίρει μὲν θαλάσσιον,
φιλεῖ δ' ὀλβοδότειραν Εἰρήναν, κοινοτρόφον
θεάν.

'ἴσαν δ' ἔσ τε τὸν ὀλβίον
τὸν τε χείρονα δῶκ' ἔχειν
οἶνον τέρψιν ἄλυπον.

μυστέριον δ' ὕμη ταύτα μέλει,
κατὰ φάος νύκτας τε φίλας
ἐναίωνα διαζύην,

σοφὰν δ' ἀπέχειν πραπίδα φρένα τε
περισσῶν παρὰ φωτῶν'
τὸ πλήθος ὁ τι τὸ φαυλότερον

ἐνόμισε χρήται τε, τόδε τοι λέγομι' ἄν.

409. οὗ θ' ἀ. Schöne quoted by Sandys who reads οὗ δ' ἀ.; but Schöne seems to be right in saying that in such enumerations as this τε is the particle usually employed; the constr. is ἂγε μ' ἐκεῖσ' οὖ. P C give ὀπόν δ' ἀ which violates the metre; τοῦ δ' ἀ as a question NaNck who is followed by most edd.; but the rhetorical question is clearly out of place here.

421. ἦσαν C²; ἦσα P C¹.
427. σοφὰν P C; σοφὸν Ald. πραπίδα C; παρ' ἀσπίδα P.
430. τῷ τοῦ Brunck; ὅτι περ P C¹; ὅτι τε C² Ald.
431. τόδε τοι λέγομι' ἄν C² Ald.; ἐν τῷ δὲ λεγομιν αὖ P C¹.
ΘΕΡΑΠΩΝ.

Πενθεῦ, πάρεσμεν τήνδ’ ἁγραν ἡγρευκότες, ἐφ’ ἧν ἐπεμψας, οὐδ’ ἀκρανθ’ ὄρμησαμεν. 435 ὁ θηρὸς οὗ ἡμῖν πρᾶσος, οὐδ’ ὑπέσπασε φυγῇ πόδ’, ἀλλ’ ἐδώκεν οὐκ ἀκὼν χέρας, οὐκ ὀχῦρος, οὐδ’ ἡλλαξεν οἰνωπὸν γέννιν, γελῶν δὲ καὶ δεῖν καπάγειν ἐφίετο, ἐμενὲ τε, τοῦμὸν εὐπρεπὲς ποιούμενος. 440 κἀγὼ δ’ αἰδοὺς εἶπον, οὗ ξεν’, οὐχ ἐκὼν ἀγὼ σε, Πενθέως δ’, ὡς μ’ ἐπεμψ’, ἐπιστολαῖς. ἂς δ’ αὖ σὺ βάκχας εἰρξας, ἂς συνήρπασας κάδησας ἐν δεσμοῖς πανθῆμου στέγης, φροῦδαί γ’ ἐκείναι λευμέναι πρὸς ὅργάδας 445 σκιρτῶσι, Βρόμιον ἀνακαλούμεναι θεόν. αὐτόματα δ’ αὐταῖς δεσμὰ διελύθη ποδῶν, κληδὲς τ’ ἀνήκαν θύρετρ’ ἀνευ θυντῆς χερός. πολλῶν δ’ ὅδ’ ἀνήρ θαυμάτων ἦκεὶ πλέως ἐς τάσδε Θῆβας. σοὶ δὲ τάλλα χρή μέλειν. 450

ΠΕ. μαίνεσθε. χειρὸν τοῦδ’ ἐν ἄρκυσιν γὰρ ὄν

438. οὐκ Kirchhoff; οὐδ’ Π C; these wrong assimilations are frequent errors in codices.
440. εὐπρεπὲς Π C; εὐπτεῖς Nauck; εὐπτεῖς Canter.
442. ἀγὼ σε C; ἐγὼ σε Π.
447. ποδῶν Π C; πεδῶν Meineke; but see Comm.
451. μαίνεσθε. ὄν Π C; χειρὸν Bothe; C has gloss τοῦδ’ ἐμοῦ which is the index of the true reading and meaning. Prof. Mahaffy testifies after a careful examination of C that it has the stop a prima manu after μαίνεσθε, that is, that there is not merely a stop, which might have been inserted later, but that there is between μαίνεσθε and χειρῶν the regular space for a stop, and in that space the mark of punctuation. P has a superscribed conjecture λάξυσθε probably taken from 503 and plainly wrong here. Sandys and most modern edd. accept Burges’ μέθεσθε, for which I cannot see that there is any evidence. Certainly the writer of the conjecture λάξυσθε in P was sure that this was not the reading when he hazarded a conjecture diametrically opposed to it. See Comm.
οὐκ ἔστιν οὕτως ὡκὺς ὡστε μ’ ἐκφυγεῖν. ἀταρ τὸ μὲν σῶμ’ οὐκ ἀμορφος εἰ, ξένε, ὡς ἐς γυναίκας, ἐφ’ ὅπερ ἐς Θήβας πάρει. πλάκαμός τε γάρ σου τανάς οὐ πάλης ὑπ’ ο, 455 γένων παρ’ αὐτήν κεχυμένος, πόθου πλέως· λευκὴν δὲ χροιᾶν ἐς παρασκευὴν ἔχεις, οὐχ ἡλίου βολαίσιν, ἀλλ’ ὑπὸ σκιᾶς, τὴν Ἀφροδίτην καλλονή θηρώμενος. πρῶτον μὲν οὖν μοι λέξου ὡστὶς εἰ γένος. 460

ΔΙ. οὐ κόμπος οὐδεὶς· ράδιον δ’ εἶπεῖν τόδε· τὸν ἀνθρεμώδη Τμώλον οἰσθά που κλύων.

ΠΕ. οἰδ’, ὅς τὸ Σάρδεων ἄστυ περιβάλλει κύκλω.

ΔΙ. ἐντεῦθεν εἰμι, Λυδία δὲ μοι πατρίς.

ΠΕ. πόθεν δὲ τελετᾶς τάσδ’ ἄγεις εἰς Ἐλλάδα; 465

ΔΙ. Διόνυσος ήμᾶς εἰσέβησ’ ὁ τοῦ Διὸς.

ΠΕ. Ζεὺς δ’ ἔστ’ ἐκεῖ τις, ὅς νέους τίκτει θεοῦς;

ΔΙ. οὐκ, ἀλλ’ ὁ Σεμέλην ἐνθάδε ξεύξας γάμωις.

ΠΕ. πότερα δὲ νύκτωρ σ’ ἢ κατ’ ὄμμ’ ἡμάγκασεν;

ΔΙ. ὀρῶν ὀρῶντα, καὶ δίδωσιν ὀργία. 470

ΠΕ. τὰ δ’ ὄργι’ ἔστι τίν’ ἴδεαν ἐχοντά σοι;

ΔΙ. ἀρρητ’ ἄβακχευτοις εἰδέναι βροτῶν.

ΠΕ. ἔχει δ’ ὄνησιν τοῖς θύουσιν τίνα;

ΔΙ. οὐ θέμις ἀκοῦσαι σ’, ἔστι δ’ ἂξι’ εἰδέναι.

ΠΕ. εὖ τοῦτ’ ἐκιβδήλευσας, ἵν’ ἀκοῦσαι θέλω. 475

ΔΙ. ἀσέβειαν ἀσκοῦντ’ ὄργι’ ἐχθαίρει θεοῦ.

ΠΕ. τὸν θεοῦ ὀρᾶν γὰρ φῆς σαφῶς, ποῖος τις ἦν:

466. εἰσέβησ’ Abresch; εἰσέβησ’ P C.
468. οὐκ, ἀλλ’ ὁ (ὁ C) σεμέλης ἐνθάδε εἴξευξεν γάμωις P C.
469. C omits σ’.
475. θέλω Victorius; θέλων P C.
477. τὸν . . . ἦν Musgr.; τὸν θεοῦ γὰρ ὀρᾶν φῆς σαφῶς οἶδος τις ἦν with συ superscr. before φῆς P; ὦν for ἦ C.
ΔΙ. ὁποῖος ἦθελ· οὐκ ἐγὼ 'τασσον τόδε.
ΠΕ. τοῦτ' αὐ παρωχέτευσας εῦ κούδεν λέγων.
ΔΙ. δόξει τις ἀμαθεὶς σοφὰ λέγων οὐκ εὖ φρονεῖν. 480
ΠΕ. ἤλθες δὲ πρῶτα δεῦρ' ἄγων τὸν δαίμονα;
ΔΙ. πᾶς ἀναχορενεῖ βαρβάρων τάδ' ὅργια.
ΠΕ. φρονουσί γὰρ κάκιον 'Ελλήνων πολύ.
ΔΙ. τάδ' εὖ γε μᾶλλον· οἱ νόμοι δὲ διάφοροι.
ΠΕ. τὰ δ' ἵρα νύκτωρ ἢ μεθ' ἰμέραν τελείς;
ΔΙ. νύκτωρ τὰ πολλά· σεμνότητ' ἔχει σκότος.
ΠΕ. τοῦτ' ἐσ γυναίκας δόλιον ἐστί καὶ σαθρόν.
ΔΙ. κάν ἰμέρα τὸ γ' αἰσχρὸν ἐξεύροι τις ἄν.
ΠΕ. δίκην σε δούναι δεὶ σοφισμάτων κακῶν.
ΔΙ. σὲ δ' ἀμαθίας γε κάσεβοντ' ἐς τὸν θεὸν. 490
ΠΕ. ὡς θρασύς ὁ βάκχος κοῦκ ἀγύμναστος λόγων.
ΔΙ. εἴφ' ὁ τι παθεῖν δεῖ· τί με τὸ δεινὸν ἔργασει;
ΠΕ. πρῶτον μὲν ἄβρον βόστρυχον τεμὼ σέθεν.
ΔΙ. ἰερὸς ὁ πλοκαμος· τὸ θεόδ' αὐτόν τρέφω.
ΠΕ. ἔπειτα θύρσον τόνδε παράδος ἐκ χερῶν. 495
ΔΙ. αὐτός μ' ἀφαίροι· τόνδε Διονύσου φορῶ.
ΠΕ. εἰρκταιοὶ τ' ἐνδον σῶμα σῶν φυλάξομεν.
ΔΙ. λύσει μ' ὁ δαίμων αὐτός, ὥταν ἐγὼ θέλω.
ΠΕ. ὥταν γε καλέσχης αὐτόν ἐν βάκχαις σταθεῖς.
ΔΙ. καὶ νῦν ἅ πάσχω πλησίων παρῶν ὅρα.
ΠΕ. καὶ ποῦ ἐστιν; οὐ γὰρ φανερὸς ὠμμασίν γ' ἐμοὶς. 500
ΔΙ. παρ' ἐμοὶ· σὺ δ' ἄσεβης αὐτός ὃν οὐκ εἰσορᾶς.

484. P omits ἰὲ before διάφοροι; the copyists of P and C¹ were very ignorant of metre and quantity; see 477, 490, 503, 669.
490. σὲ . . . κάσεβοντ᾽ C²; σὲ δ' ἀμαθίας ἄσεβοντ' P C¹; γ' οὐκ ἐυσέβοντ' Elms.; γε τὸν ἄσεβοντ' Porson Sandys; αὐ δυσσέβοντ' Housman.
ΠΕ. λάζυσθε, καταφρονεῖ με καὶ Θῆβας ὀδε.
ΔΙ. αὐδῶ με μὴ δεῖν σωφρονῶν οὐ σωφροσιν.
ΠΕ. ἐγὼ δὲ δεῖν γʹ ὁ κυριώτερος σέθεν. 505
ΔΙ. † οὐκ οἶσθ' ὦτι ζῆς, οὐδ' ὄρᾶς οὐθ' ὀστὶς εἰ; †
ΠΕ. Πενθεῖς, Ἀγαύης παῖς, πατρὸς δ' Ἐχῖνοσ.
ΔΙ. ἐνδυστυχήσαι τοῦνμ' ἐπιτήδειος εἰ.
ΠΕ. χάρει: καθειρξάτ' αὐτὸν ἱππικαῖς πέλας
φάτναισιν, ὥς ἀν σκότιον εἰσορᾷ κνέφας. 510
ἐκεὶ χάρευεν: τάσδε δ' ἄγων πάρει
κακῶν ξυνεργοὺς ἣ διεμπολήσομεν,
ἡ χεῖρα δούπου τοῦδε καὶ βύρσης κτύπους
παύσας ἐφ' ἵστοῖς δμωίδας κεκτήσομαι.
ΔΙ. στείχομι' ἄν: ὁ τι γὰρ μὴ χρεῶν, οὗτοι
χρεῶν 515
παθεῖν: ἀτάρ τοι τῶνδ' ἀποιν' ὑβρισμάτων
μέτειοι Διόνυσος σ', ὅν οὐκ εἶναι
λέγεις:
ἡμᾶς γὰρ ἀδικῶν κεῖνον ἐς δεσμοὺς ἄγεις.

503. με C²; μου P C¹.
505. οὗ is inserted by Kirchhoff.
506. οὐκ . . . εἶ P C; οὐκ . . . έθ' ὀστὶς εἶ Elms.; οὐδ' ὁ ὄρας Reiske; ὁ τίσεις Schöne; ὁ τι ζῆς Dind.; οὐκ οὐσθ' ἀτίζων οὐθ' ὁ ὄρας οὐδ' ὀστὶς εἶ Wecklein; τοῦθ' ὀστὶς εἶ Macnaghten; οὐκ οἰσθ' ὡτὶ ζεῖς οὐθ' ὄρας, οὐθ' ὀστὶς εἰ—with aposiopesis Munro; ὁ βάζεις οὐθ' ὁ ὄρας Cobet; I formerly conjectured ἄρ' εἰσέτει ζῆς on the principle that Pseudogreg. 279 has this rare word, which does not occur elsewhere in the dramas out of which he composed his cento. On this principle I still adhere to ἄρδην in 1352; but I have thought it better here to present the corrupt text obelised.
513. κτύπους P; κτύπων C, which is probably a correction; I give κτύπους on the principle Proclivi lectioni præstat urdua, when the hard reading is quite susceptible of explanation.
514. παύσας P; πάσας C.
515. οὗτοι Porson; οὗτε P; οὗτι C.
ΧΟΡΟΣ.

στροφή α'.

'Αχελφόου θύγατερ, πότυ', ευπάρθενε Δήρκα, σὺ γαρ ἐν σαίς 520 ποτε παγαῖς τὸ Δίος βρέφος ἐλαβες, ὅτε μηρῷ πυρὸς ἐξ ἀθανάτου Ζεὺς ὁ τεκὼν ἥρπασέ νιν, τάδ' ἀναβοάσας, 525 'ἰθι, Διθύραμβ', ἐμὰν ἀρσενα τάνδε βᾶθι νηδών. ἀναφάνω σε τόδ', ὃ Βάκχιε, Ἐθήβαιες ὄνομάζειν.'

σῦ δέ μ', ὃ μάκαιρα Δήρκα, στεφαναφόρους ἀπωθεῖ 530 θιάσους ἔχουσαν ἐν σοί. τί μ' ἀναίνει; τί με φεύγεις;

ἐτι ναὶ τὰν βοτρυώδη Διονύσου χάριν οἴνας ἐτι σοι 535 τοῦ Βρομίου μελήσει.

ἀντιστροφή α'.

[o'ān o'ān ōργαν] ἀναφαίνει χθόνιον 538 γένος ἐκφύς τε δράκοντός ποτε Πενθεύς,

ἐν Ἐχίων ἐφύτευσε χθόνιος, 540 ἄγριωπον τέρας, οὔ φῶτα βρότειον,

525. ἀναβοάσας P C; C has on βρέφος and on ἀναβ. a gloss ἀντὶ μᾶς which means that the two syllables are metrically equivalent to one, but does not justify our giving ἀναβόασας with Nauck or ἀναβοάσας with Dindorf.
527. ἀναφάνω Elms.; ἀναφανῶ P C; ἀναφαίνω vulg.
538. On οἶαν C has a gloss περισσόν; see Comm.
φόνιον δ' ὡστε γίγαντ' ἀντίπαλον θεοῖς,
δι' ἐμ' ἐν βρόχοισι τὰν τοῦ Βρομίου τάχα
ξυνάψει,
τὸν ἐμὸν δ' ἐντὸς ἔχει δῶματος ἥδη θιασώταν
σκοτίαις κρυπτῶν ἐν εἰρκταῖς· ἐσορᾶς τάδ', ὥ
Διὸς παί
Διόνυσε, σους προφήτας ἐν ἀμίλλαισιν ἀνάγκας;
μόλε χρυσώπα τινάσσων, ἄνα, θύρσου κατ'
'Ολύμπου, φονίου δ'
ἀνδρῶς ὑβριν κατάσχεσ.

ἐπιφόρος.

πόθι Νύσας ἄρα τὰς θηροτρόφου θυρσοφορεῖς
θιάσους, ὥ Διόνυσ', ἣ κορυφαῖς Κωρυκιαῖς;
tάχα δ' ἐν ταῖσ πολυδένδροισιν 'Ολυμποῦ
θαλάμαις, ἐνθα ποτ' 'Ορφεὺς κιθαρίζων
ξύναγεν δένδρα μούσαις, ξύναγεν θήρας
ἀγροτας:
μάκαρ ὅ Πιερία,
σέβεται σ' Εὐνος, ἦξει τε χορέυσων
ἄμα βακχεύμασι, τὸν τ' ὕκυραν

544. δι' ἐμ' ἐν Dobre; δι' ὑΡ C.
547. C omits δ'.
549. σκ. κρ. ἐν εἰρκταῖσ P C; it is easy to make this verse correspond exactly with the antistrophe by reading with Herm.
σκοτίαις κρυπτῶν εἰρκταῖς; but Ionics a minori in anaclasis may correspond to regular Ionic feet.
551. σοῦς C; σᾶς P.
554. Ἀλύμπου Kirchhoff; Ὀλυμποῦ P C.
560. ταῖσ ... θαλάμαις Barnes; ταῖσ ... θαλάμοις P C.
565. μάκαρ Herm.; μάκαιρ P C.
διαβὰς Ἀξιὸν εἰλισσομένας μαυνάδας ἀξεῖ,
Λυδίαν τε, τὸν εὐδαιμονίας
βροτοῖς ὀλβοδόταν,
πατέρα τε, τὸν ἐκλυνον
εὐππυρον χώραν ὕδασιν
καλλιστοῖσι λυπαίνειν.

ΔΙ. ἢ ὡ,
κλὔετ' ἐμᾶς κλὔετ' αὐδᾶς,
ἤ ὡ βάκχαι, ἢ ὡ βάκχαι.

ΧΟ. α'. τὶς ὁδε, τὶς, πόθεν ὡδ' ὁ κέλαδος ἀνὰ μ' ἐκάλεσεν Εὐνίου;

ΔΙ. ἢ ὡ ὡ, πάλιν αὐθῶ,
ὁ Σεμέλας, ὁ Δίὸς παῖς.

ΧΟ. β'. ἢ ὡ ὡ δέσποτα, δέσποτα,
μόλε νυν ἀμέτερον ἐς θίασον, ὡ
Βρόμιε, Βρόμιε, πέδον χθονὸς ἐνοσὶ πότινια.

ἀ ἢ·
τάχα τὰ Πευθέως μέλαθρα διατινάξεται
πεσῆμασιν.

ΧΟ. γ'. ὁ Διώνυσος ἀνὰ μέλαθρα· σέβετε νυν.
ΧΟ. δ'. σέβομεν ὡ.

ΔΙ. ἢ ὡ ὡ δὲτε λάινα κῖοσιν ἐμβολα
διάδρομα τάδε; Βρόμιος ἀλαλάξεται στέγας ἔσω.

ΧΟ. ε'. ἢ ἢ·

585. πέδον P. C.; πέδον Elms.
πῦρ οὗ λεύσεις οὐδ’ αὐγάζεις 
Σεμέλας ἵερον ἀμφὶ τάφον, ἂν 
pote κεραυνὸβολος ἐλιπὲ φλόγα 
dίου βροντάς;
δίκετε πεδόσε τρομερὰ σώματα,
δίκετε, μαίναδες:
ό γαρ ἁναξ ἁνω κάτω τιθεὶς ἐπεισὶ 
μέλαθρα τάδε Δίως γόνος.

ΔΙ. βάρβαροι γυναῖκες, οὕτως ἐκπεπληγμέναι 
φόβῳ 
πρὸς τέδῳ πεπτώκατ’; ᾦσθησθ’, ὡς ἐοικε,
Βακχίουν

605 
diastyazontos τὸ Πενθέως· ἀλλ’ ἅγ’, ἐξανίστατε 
σῶμα, καὶ θαρσεῖτε, σάρκας ἐξαμείψασαι 
τρόμον.

ΧΟ. ὁ φάος μέγιστον ἕμιν εὐίον βακχεύματος,
ὡς ἐσείδου ἀσμένη σε, μονάδ’ ἔχουσο’ ἐρημίαν.

ΔΙ. εἰς ἀθυμίαν ἄφικεσθ’, ἤνικ’ ἐἰσεπεμπόμην, 610 
Πενθέως ὡς ἐς σκοτεινὰς ὀρκάνας πεσούμενος;

ΧΟ. πῶς γὰρ οὗ; τίς μοι φύλαξ ἢν, εἰ σὺ συμ-

606 
φορᾶς τύχοις;

ἀλλὰ πῶς ἡλευθερώθης ἀνδρὸς ἀνοσίου τυχῶν;

596. αὐγάζεις Nauck; αὐγάζει P C omitting one of two σο as 
in 1060.

599. σώματα Etymologicum Magnum and Schol. on Phoen.

611; δώματα P C.

601. τιθεῖ C; τίθη corrected to τιθεὶ P.

602. C adds Δίωνυσος which is clearly a gloss.

606. διατυπάζοντος . . . ἐξανίστατε Schöne; διατυπάζοντος δῶμα 

607. σάρκας . . . τρόμον P C; σάρκας . . . τρόμον Reiske, 

Musgrave; σαρκός . . . τρόμον vulg.
ΔΙ. αὐτὸς ἐξέσω, ἐμαυτὸν βαδίζως ἀνεν πόνου.
ΧΩ. οὐδὲ σου ξυνῆψε χεῖρα δεσμίωσιν ἐν βρό−
χοις;
ΔΙ. ταῦτα καὶ καθύβρισ’ αὐτὸν, ὅτι με δεσμεύειν
δοκῶν
οὔτ’ ἑθιγεν οὔθ’ ἕψαθ’ ἡμῶν, ἐλπίσιν δ’ ἔβοσ−
κετο.
πρὸς φάτναις δὲ ταῦρон εὑρὼν, οὐ καθεὶρξ’
ημᾶς ἁγων,
tὸδε περὶ βρόχους ἐβαλλε γόνασι καὶ χηλαῖς
ποθῶν,
θυμὸν ἐκπνέων, ἱδρῶτα σώματος στάζων
ἀπο,
χεῖλεσιν διδοὺς ὁδόντας. πλησίον δ’ ἐγὼ
παρῶν
ἡσυχὸς θάσσων ἐλευσσον. ἐν δὲ τῶδε τῷ
χρόνῳ
ἀνετίναξ’ ἐλθὼν ὦ Βάκχοις δῶμα, καὶ μητρὸς
τάφῳ
πῦρ ἀνῆψ’ ὁ ὃ, ὡς ἐσείδε, δώματ’ αἰθεσθαι
δοκῶν
ἡσ’ ἐκείσε κατ’ ἐκείσε, διμωσίν Ἀχελώον
φέρειν
ἐννεπων, ἀπας δ’ ἐν ἔργῳ δούλος ἢν μάτην
πονῶν.
διαμεθεῖς δὲ τὸνδε μόχθουν, ὡς ἔμοι πεθευγότος,
Ἰεται ξίφος κελαινῶν ἀρτάσσας δόμων ἐσω.
καθ’ ὦ Βρόμιος, ὡς ἔμοιε φαίνεται, δόξαν
λέγω,
φάσμα ἐποίησεν κατ' αὐλήν. ὁ δὲ ἐπὶ τοῦθ᾽ ὠρμημένος ἦςσε κἀκεντεὶ φαεννοῦν αἰθέρ', ὡς σφάξων ἐμὲ. πρὸς δὲ τοῖσδ' αὐτῷ τάδ' ἀλλα Βάκχιος λυμαίνεται. δόματ' ἐρρηξεν χαμαξε. συντεθράνωται δ' ἀπαν πικροτάτους ἱδόντι δεσμοὺς τοὺς ἐμοὺς· κόπου δ' ὑπὸ διαμεθεῖσ ξίφος παρεῖται. πρὸς θεὸν γὰρ ὅν ἀνήρ ἐς μάχην ἔλθειν ἐτόλμησ· ἢςυχος δ' ἐκ βάκχας ἀγὼν† δωμάτων ἦκῳ πρὸς ὑμᾶς Πενθέως οὐ φροντίσας. ὡς δὲ μοι δοκεῖ, ψοφεῖ γονὺν ἀρβύλη δόμων ἔσω, ἐς προνώπι' αὐτὶχ' ἦξεν. τί ποτ' ἀρ' ἐκ τούτων ἔρει;

630. φάσμα' Jacobs; ὑσ P C; φῶτ' has not been suggested, yet when we consider the simplicity of the Euripidean style it is far from improbable; φῶτ' 'a man' seems to me more Euripidean than φάσμα; the neut. τοῦθ' following emphasises that fact that the 'man' was only a semblance.

631. αἰθέρ' is supplied by Canter. We can only suppose that by some curious oversight both the codices overlooked this word which certainly comes from Eur., just as C overlooked the equally essential παρεῖται in 635.

636. I have thought it better to present to my readers the corrupt words of the mss than to put before them a conjecture which however convenient has no real basis. Bothe's ἢςυχος δ' ἐκβάς ἐγὼ has been generally accepted, but I have not the least confidence that it comes from Eur. Now we have only to suppose that a copyist wrote ἃτο twice over, and we have a very
possible reading, i.e. μάχην ἐλθειν ἐτόλμησ'· εἰχος ἐσ βάκχας δ' ἀγών, 'bringing victory to the bacchanals, I come before you recking nought of the (ruined) house of Pentheus.' Ald. actually has ἑτόλμης ᾱνυχος which would naturally represent ἑτόλμησ' εἰχος wrongly divided. The words εἰχος ἐσ βάκχας are so closely connected together, signifying a 'Maenad-triumph,' that δ' is not really out of its place. The thing to remember is that Bothe's reading though quite suitable to the context does not afford grounds to account for the fact that if the poet wrote ᾱνυχος δ' ἐκβάς ἀγώ our mss give us ᾱνυχος δ' ἐκ βάκχας ἀγών, thus presenting, instead of a perfectly intelligible expression, words which violate the metre and are intelligible only on the hypothesis of a strange tnesis.

641. ἀσκεῖν C; ἀρκεῖ P.
653. κληεῖν Elms.; κλέων P C¹; κλεείν C²; a reading which makes for the theory (referred to on 235) that when the Bacchae was first committed to writing the distinction between ε and η as well as that between o and ω had not yet begun to be general and well understood.
ΠΕ. σοφός σοφός σῦ, πλήν ἄ δεῖ σ᾽ εἶναι σοφόν. 655
ΔΙ. ἄ δεῖ μάλιστα, ταῦτ᾽ ἐγωγ᾽ ἔφυν σοφός.
κείνου δ᾽ ἢκούσας πρῶτα τοὺς λόγους μάθε, ὃς εὗ ὅρους πάρεστιν ἀγγελῶν τι σοι· ἤμεῖς δὲ σοι μενοῦμεν, οὐ φευξοῦμεθα.

ΑΓΓΕΛΟΣ.

Πενθεῦ, κρατύνων τῆςδὲ Θηβαίας χθονὸς, 660 ἢκω Κιθαιρῶν ἐκλιπων, ἢν οὕτω τε 

LE. ἤκεις δὲ πολαν προστίθεις σπουδὴν λόγου;
ΑΓΓ. βάκχας ποτιάδας εἰσιδῶν, αὐ τῆςδὲ γῆς 

διαστροισε λευκὸν κῶλον ἐξηκόντισαν, 665 ἢκῶ φράσαι σοι καὶ πόλει χρήζων, ἀναξ,

δέ διεινὰ δρόσι θαυμάτων τε κρείσσονα.
θέλω δ᾽ ἢκούσαι, πότερά σοι παρρησία

φράσω τὰ κείθεν, ἢ λόγον στειλώμεθα.

τὸ γὰρ τάχος σοι τῶν φρενῶν δέδοικ', ἀναξ, 670 καὶ τουξύβυμον και τὸ βασιλικὸν λίαν.

ΠΕ. λέγ', ὃς ἄθρωσ εὗ ἐμοῦ πάντως ἐσεῖ·

τοῖς γὰρ δικαῖος οὐχὶ θυμοῦσθαι χρεῶν.

ὁσω δ' ἄν εἰπης δεινὸτερα βακχῶν πέρι, 

τοσοῦδε μάλλον τὸν ὑποθέντα τὰς τέχνας 675

655. σοφός Porson ; σοφός ei P C ; Porson's correction is probably right, but his citing Pseudogreg. 1575 σοφός, σοφός σῦ is irrelevant because the Christus Patiens does not admit trisyllabic feet; therefore if Pseudogreg. had found σοφός ei he was bound to remodel the expression in accordance with his own metrical principles.

663. δὲ πολαν Schäfer ; δ᾽ ὅπολαν P C.

669. τὰ κείθεν Brunck ; τάκείθεν P C, another remarkable instance of their ignorance of metre.
γυναιξί τόνδε τῇ δίκῃ προσθήσομεν.

ΑΓΓ. ἀγελαία μὲν βοσκήματ' ἀρτὶ πρὸς λέπας μόσχων ὑπεξήκριζον, ἥνιχ' ἠλιος ἀκτίνας ἐξήσι θερμαίων χόνα.

ορῷ δὲ θιάσουσι τρεῖς γυναικεῖων χορῶν, 680 ὃν ἦρξ' εἶδος μὲν Αὐτονόη, τοῦ δευτέρου μὴτηρ Ἀγαύη σή, τρίτου δ' Ἰων χοροῦ. ηὔδουν δὲ πᾶσαι σώμασιν παρειμέναι, αἱ μὲν πρὸς ἐλάτης νῶτ' ἐρείσασαι φόβην, αἱ δ' ἐν δρυός φύλλοις πρὸς πέδω κάρα 685 εἰκή βαλοῦσαι σωφρόνως, οὐχ ὡς σὺ φής φυωμένας κρατήρι καὶ λωτοῦ ψόφῳ θηρᾶν καθ' ύλην Κύπριν ἡρημωμένας. ἡ σῆ δὲ μὴτηρ ὦλόλυξεν ἐν μέσαις σταθείσα βάκχαις ἐξ ὑπνον κινεῖν δέμας, 690 μυκῆμαθ' ὡς ἠκούσε κεροφόρων βοῶν. αἱ δ' ἀποβαλοῦσαι θαλερῶν ὦμμάτων ὑπνον ἀνήξαν ὅρθαλ, θαύμ' ἴδεαι εὐκοσμίᾳς,

678. For μόσχων Sandys proposes to read βόσκων or μοχθών. His chief objection to μόσχων is that it stands too far away from βοσκήματα, but the Greek writers are not nearly so sensitive about the order of words as we are. Surely we have something at least as strange in the order of words in 684 where ἐλάτης certainly depends on φόβην not on νῶτα. See Comm. on 860 for more curious inversions of the natural order; and compare in Soph. Oed. R. 1251, χώπως μὲν ἐκ τῶνδ' οὐκέτ' οἴδ' ἀπόλλυται; O.C. 1427, τὶς δὲ τὸλμησε ἀλύσων | τὰ τοῦθ' ἐπεσθαῖ τάνδρος; Perhaps the best instance in Greek of a violent hyperbaton is Ar. Thesm. 811 οὐδ' ἀν κλέψασα γυνὴ ζεύγει κατὰ πεντήκοντα τάλαντα | ἐς πόλων ἔθοι τῶν δημοσίων 'nor would a lady ride in her chariot to the town after pilfering the public exchequer to the tune of 50 talents.'

682. τρίτου C¹; τριτῆ P C²; here, it will be observed, C uncorrected has the right reading. Hence we may infer that the corrections of C were not mere emendations of the copyists but represent the readings of other mss.

688. ἡρημωμένας C; ἡρεμωμένας P; see on 653.
νέαι, παλαιάλ, παρθένοι τ' ἑτ' ἄξινης. 695 καὶ πρῶτα μὲν καθεῖσαν εἰς ὁμοὺς κόμας, νεβρίδας τ' ἀνεστείλανθ', ὁσαισιν ἀμμάτων σύνδεσμ' ἐλέυστο, καὶ καταστίκτους δορὰς ὡφεσι κατεξώσαντο λιχμὼσιν γέννυ.

αἱ δ' ἀγκάλασι δορκαί' ἢ σκύμνους λύκων ἀγρίους ἔχουσαι λευκὸν ἐδίδοσαν γάλα, ὅσαις νεοτόκοις μαστὸς ἢν σπαργών ἔτι, βρέφη λυπούσαις. ἔπι δ' ἐθεντο κισσίνους στεφάνους δρυὸς τε μίλακός τ' ἀνθεσφόρον. 700 θύρσον δὲ τις λαβοῦσ' ἐπαισεν ἐς πέτραν, ὅθεν δροσώδης ύδατος ἐκπηδὰ νοτίς.

άλλη δὲ νάρθηκ' ἐς πέδων καθήκε γῆς, καὶ τῇδε κρήνην ἐξανήκ' οἰνὸν θεός. ὅσαις δὲ λευκοῦ πώματος πόθος παρῆν, ἂκροισί δακτύλουσι διαμὼσαι χθόνα γάλακτος ἐσμοὺς εἰχον· ἐκ δὲ κισσίνων 710 θύρσων γλυκεῖαι μέλιτος ἔσταζον ῥοϊ. ὡστ', εἰ παρηϑα, τὸν θεὸν, τὸν νῦν ψέγεις, εὐχαίσων ἂν μετῆλθες, εἰσιδῶν τάδε. ξυνηθομεν δὲ βουκόλοι καὶ ποιμένες, κοινῶν λόγων δώσοντες ἄλληλοις ἑριν, 715 ὡς δεινὰ δρῶσι θαυμάτων τ' ἐπάξιαι.

694. ἑτ' ἄξινης Musgrave from Pseudogreg. ; τε κάςγες P C; there has been found a German to reject this certain restoration; Usener proposes σύγγοι τε κάςγες.

696. ἀμμάτων C ; ὀμμάτων P.
698. λιχμώσιν Heath ; λιχμώσαν C ; λιχμώσαν γέων P.
701. σπαργών C ; σπαρτῶν P.
708. πώματος C ; πόματος P.
715. κοινῶν P ; καίων C, which latter reading Pseudogreg. seems to recognise in 2213 ὡς καίνα πάντα θαυμάτων τ' ἐπάξια.
καὶ τις πλάνης κατ’ ἄστυ καὶ τρίβων λόγων ἐλεξέν εἰς ἄπαντας, ω σεμνᾶς πλάκας ναιόντες ὀρέων, θέλετε θηρασώμεθα
Πενθέως Ἀγαύην μητέρ’ ἐκ βακχευμάτων, 720 χάριν τ’ ἀνακτὶ θώμεθ’; εὖ δ’ ἡμῖν λέγειν ἐδοξε, θάμνων δ’ ἐλλοχιζομεν φόβαις κρύψαντες αὐτούς· αἱ δὲ τὴν τεταγμένην ὥραιν ἐκίνουν θύρσου ὡς βακχεύματα, Ἰακχον ἀθρόῳ στόματι, τὸν Δίος γόνον, 725 Βρόμιον καλοῦσαι· πᾶν δὲ συνεβάκχευος’ ὅρος καὶ θήρες, οὐδὲν δ’ ἦν ἀκίνητον ὀρόῳ
κυρεῖ δ’ Ἀγαύη πλησίον θρώσκουσά μου· κἀγὼ ’ξεπήδησ’, ὡς συναρπάσαι θέλων, λόχμην κενώσας ἐνθ’ ἐκρυπτόμην δέμας. 730 ἡ δ’ ἀνεβόησεν, δ’ δρομάδες ἐμαι κύνες, θηρώμεθ’ ἀνδρῶν τῶν ὑπ’· ἄλλ’ ἐπεσθ’ μοι, ἐπεσθε, θύρσοις διὰ χερῶν ὁπλισμέναι.
ἡμεῖς μὲν οὖν φεύγοντες ἐξηλύζαμεν βακχῶν σπαραγμόν, αἱ δὲ νεμομέναις χλόην 735. μόσχοις ἐπῆλθον χειρὸς ἀσιδήρου μέτα. καὶ τὴν μὲν ἂν προσεῖδες εὐθηλοῦ πόριν μυκωμένην ἔχουσαν ἐν χεροῖν δίκη, ἄλλαι δὲ δαμάλας διεφόρουν σπαράγμασιν. εἶδες δ’ ἂν ἦ πλεύρ’ ἦ δίχηλον ἐμβασιν 740 ῥιπτόμεν’ ἄνω τε καὶ κάτω· κρεμαστὰ δὲ

721. θώμεθ’ Elms.; θώμεν P C.
722. ἐλλοχιζομεν C; ἐλοχ. P, omitting one of the ΛΑ as it omits one of cc in 1060.
735. δίκη Elms.; δίκα P C; δίχα Scaliger, whom Sandys and many modern edd. follow.
740. πλεύρ’ Barnes; πλεύραν P C; perhaps εἶδες δὲ πλεύρ’ ἂν ἦ δίχ. ἐμβ. 
ἐστας' ὕπτε ἐλάταις ἀναπεφυρμέν' αἴματι. ταύροι δ' ύβρισταί κας κέρας θυμούμενοι
tὸ πρόσθεν ἐσφάλλοντο πρὸς γαῖαν δέμας,
μυριάσι χειρῶν ἀγόμενοι νεανίδων. 745
θάσσον δὲ διεφοροῦντο σαρκὸς ἐνυτα
ἡ σὲ ξυνάψαι βλέφαρα βασιλείοις κόραις.
χωροῦσι δ' ὡστε ὀρνιθες ἀρθείσαι ὁμίω
πεδίων ὑποτάσεις, αἰ' παρ' Ἀσωποῦ ῥοαῖς
εὐκαρπον ἐκβάλλουσι Θηβαίων στάχυν, 750
Τσίας τ' 'Ερυθράς θ', αἰ' Κιθαιρῶνος λέπας
νέρθεν κατωκίκασιν, ὄστε πολέμιοι,
ἐπεσπεντυράσαι πάντ' ἄνω τε καὶ κάτω
dιεφερον· ἥρπαξον μὲν ἐκ δόμων τέκνα,
ὅποσα δ' ἐπ' ὠμοις ἔθεσαν, οὐ δεσμῶν ὑπὸ 755
προσεῖχετ', ὦδ' ἐπιπτεν ἐς μέλαν πέδουν,
* * * * * * * * * *
οὐ χαλκὸς, οὐ σίδηρος· ἐπὶ δὲ ἴστρύχοις
πῦρ ἐφερον, οὐδ' ἐκαειν, οἱ δ' ὀργῆς ὑπὸ
eῖσ ὀπλ' ἐχώρονυ, φερόμενοι βακχῶν ὑπὸ·
oὔπερ τὸ δεινὸν ἦν θέαμ 'ιδεῖν, ἀναξ. 760
τὰς μὲν γὰρ οὐκ ἤμασσε λογχωτὸν βέλος,
κεῖναι δὲ θύρσοις ἐξανείσαι χερῶν
ἐτραυμάτιζον κάπενώτιζον φυγῆ
γυναίκες ἀνδρας, οὐκ ἄνευ θεῶν τινος.
πάλιν δ' ἐχώρονυ οἴθεν ἐκίνησαν πόδα, 765

747. σὲ ξυνάψαι C; ἢ σὲ ξυνάψαι P²; σὲ ξυνάψαι P. 755. After this verse C (with of course its Paris apographs) fails us.
756. After this verse we must either mark a lacuna or understand παρῇν αὐταῖς after σίδηρος; see Comm.
758. ἐκαειν Elms.; ἐκαειθ' P; ἐκαε' ηθ' Bernhardy.
761. τὰς Barnes; τὰς P.
κρήνας ἐπ' αὐτὰς, ὡς ἀνήκ' αὐταῖς θεός.
νῷαντο δ' αἴμα, σταγώνα δ' ἐκ παρηίδων
γλώσσῃ δράκοντες ἐξεφαϊδρυμον χρῶς.
τὸν δαίμον' ὁν τόνδ', ὅστις ἔστ', ὥ δέσποτα,
δέχου πόλει τῇδ', ὡς τὰ τ' ἀλλ' ἐστὶν μέγας,
κάκεινό φασιν αὐτὸν, ὡς ἔγω κλῶν,
τὴν παυσίλυπον ἁμπελοῦν δοῦναι βροτοῖς.
οἶνοι δὲ μηκέτ' ὄντος οὐκ ἔστιν Κύπρις,
οὔδ' ἀλλο τερπνοῦν οὐδὲν ἀνθρώποις ἔτι.

ΧΟ. ταρβῶ μὲν εἰπείν τοὺς λόγους ἐλευθέρους 775
ἐς τὸν τύραννον, ἀλλ' ὁμως εἰρήσεται.
Δἰόνυσος ἥσσων οὐδενός θεῶν ἔφυ.

ΠΕ. ἤδη τὸδ' ἐγγύς, ὡστε πῦρ, ύφάππτεται
ὑβρισμα βακχῶν, ψόγος ἐς Ἐλληνας μέγας.
ἀλλ' οὐκ ὠκνεῖν δεῖ· στείχ' ἐπ' Ἡλέκτρας
нологις· κέλευε πάντας ἀσπιδηφόροις
ὕππων τ' ἀπαντάν ταχυπόδων ἐπεμβάτας,
πέλτας θ' ὁσοι πάλλουσι, καὶ τόξων χερὶ
ψάλλουσι νευρᾶς, ὡς ἐπιστρατεύσομεν
βάκχαισιν. οὐ γὰρ ἀλλ' ὑπερβάλλει τάδε, 785
εἰ πρὸς γυναικῶν πεισόμεσθ' ἀ πάσχομεν.

ΔΙ. πείθει μὲν οὐδέν, τῶν ἐμῶν λόγων κλῶν,
Πενθέν· κακώς δὲ πρὸς σέθεν πάσχων ὁμος
οὐ φημι χρήναι σ' ὁπλ' ἐπαιρεσθαι θεῖ,
ἀλλ' ἱσυχάζειν· Βρόμιος οὐκ ἀνέξεται
κινούντα βάκχας εὐίων ὀρῶν ἀπο. 790

ΠΕ. οὐ μὴ φρενώσεις μ', ἀλλὰ δέσμιος φυγὼν

778. ύφάππτεται Pseudogreg. 2227; ἐφάππτεται P.
791. κινούντα Canter; κινούντι P.
σώσει τόδ'; ἕσοι πάλιν ἀναστρέψω δίκην.

ΔΙ. θύοιμ' ἄν αὐτῷ μᾶλλον ἢ θυμούμενος πρὸς κέντρα λακτίζομι, θυντός ὁν θεό. 795

ΠΕ. θύσω, φόνον γε θῆλυν, ὄσπερ ἄξιαί, τοῦν ταράξας ἐν Κιθαιρόνοις πτυχαίς.

ΔΙ. φεύξεσθε πάντες, καὶ τόδ' αἰσχρὸν, ἀσπίδας θύρσοις βακχῶν ἐκτρέπειν χαλκηλάτους.

ΠΕ. ἄπορο γε τάδε συμπεπλέγμεθα ξένοι, ὃς οὔτε πάσχων οὔτε δρῶν σιγήσεται. 800

ΔΙ. ὁ τάν, ἐτ' ἐστιν εὖ καταστήσαι τάδε.

ΠΕ. τί δρόντα; δουλεύοντα δουλείας ἐμαίς;

ΔΙ. ἐγὼ γυναίκας δεῦρ' ὄπλων ἄξω δίχα.

ΠΕ. οἴμοι τόδ' ἡδη δόλιον ἐς με μηχανᾶ. 805

ΔΙ. ποιόν τι, σῶσαι σ' εἰ θέλω τέχναις ἐμαίς;

ΠΕ. ξυνέθεσθε κοινῇ τάδ', ἵνα βακχεύῃ ἀεί.

ΔΙ. καὶ μὴν ξυνεθέμμιν τοῦτο γ', ἵσθι, τῷ θεῷ.

ΠΕ. ἐκφέρετε μοι δεῦρ' ὀπλα. σὺ δὲ παῦσαί λέγων.

ΔΙ. ἀ.

βούλει σφ' ἐν ὄρεσι συγκαθημένας ἰδεῖν;

ΠΕ. μάλιστα, μυρίον γε δοὺς χρυσοῦ σταθμῶν.

ΔΙ. τί δ' εἰς ἔρωτα τοῦδε πέπτωκας μέγαν;

ΠΕ. λυπρῶς νῦν εἰπόδοιμ' ἄν ἐξωμομένας;

801. ὃς Musgr.; ὃς P; see on 235.

802. ὁ τάν Seal.; ὁτάν, a reading which illustrates two characteristic sources of error in P: a tendency to confuse σ and ω, and an ignorance of quantity.

808. ἐστὶ Musgr.; ἐστι P.

814. Prof. Palmer would read λαμπρῶς for λυπρῶς, omitting the mark of interrogation; and indeed there is much in the use of λαμπρῶς ‘evident,’ ‘unmistakable,’ sometimes even almost ‘violent’ (Heracl. 280), which would justify λαμπρῶς ἐξ. = ‘flown with wine wildly’ or ‘beyond all disguise.’
ΔΙ. ὁμως δ' ἵδοις ἀν ἥδεως ἀ σοι πικρά;
ΠΕ. σὰφ' ἵσθι, σιγῆ γ' ὑπ' ἐλάταις καθήμενος.
ΔΙ. ἀλλ' ἐξεχνεύσοσίν σε, καν ἐλθης λάθρα.
ΠΕ. ἀλλ' ἐμφανῶς· καλῶς γὰρ ἐξείπας τάδε.
ΔΙ. ἀγωμεν οὖν σε, κάπιχειρήσεις ὁδῷ;
ΠΕ. ἀγ' ὡς τάχιστα, τοῦ χρόνου δὲ σοι φθονῶ. 820
ΔΙ. στειλαὶ νυν ἀμφὶ χρωτὶ βυσσίνους πέπλους.
ΠΕ. τί δὴ τόδ'; ἐς γυναίκας εξ ἀνδρὸς τελῶ;
ΔΙ. μὴ σε κτάνωσιν, ἥν ἀνήρ ὀφθης ἐκεῖ.
ΠΕ. εὔγ' εἰπας αὐτὸ, καὶ τις εἰ πάλαι σοφὸς.
ΔΙ. Διόνυσος ἡμᾶς ἐξεμούσωσεν τάδε. 825
ΠΕ. πῶς οὖν γένοιτ' ἂν ἂ σύ με νουθετεῖς καλῶς;
ΔΙ. ἐγὼ στελῶ σε, δωμάτων ἔσω μολὼν.
ΠΕ. τίνα στολὴν; ἦ θηλυν; ἀλλ' αἰδῶς μ' ἐχει.
ΔΙ. οὐκέτι θεατὶς μανιάδων πρόθυμος εἰ. 831
ΠΕ. στολὴν δὲ τίνα φῆς ἀμφὶ χρῶτ' ἐμὸν βαλεῖν;
ΔΙ. κόμην μὲν ἐπὶ σῷ κρατὶ ταναῦν ἐκτενῶ.
ΠΕ. τὸ δεύτερον δὲ σχῆμα τοῦ κόσμου τί μοι;
ΔΙ. πέπλου ποδήρεις· ἐπὶ κάρα δ' ἐσται μίτρα.
ΠΕ. ἦ καὶ τι πρὸς τοῖσδ' ἀλλὸ προσθήσεις ἐμοί;
ΔΙ. θύρσον γε χειρὶ καὶ νεβροῦ στικτὸν δέρας. 835
ΠΕ. οὐκ ἂν δυναίμην θῆλυν ἐνδύναι στολὴν.
ΔΙ. ἀλλ' ἀιμα θῆσειςίν ἐξυμβαλῶν βάκχαις μάχην.

816. Ɲ Ald.; ὦ P.
817. ἀλθῆς Pierson; θὲλης P.
820. δὲ σοι φθονῶ Nauck; δὲ σ' οὖ φθονῶ P.
821. νυν Canter; νυν P.
828. ἦ Ald.; ἦ P.
829. P gives μενάδων, as in 661 and 1219 it gives κιθερῶν' for κιθαρῶν'.
833. κάρα Barnes; κάρα P.
837. αἴμα θῆσεις P, which cannot be right; εὖ μαθῆσεi Nauck; εὔμαθης εἰ ἐξυμβαλῶν Housman; αἴμα δεῦσει Wecklein; αἴμα θῆσεις
PE. ὀρθῶς· μολεῖν χρη πρῶτον ἐς κατασκοπῆν.
DI. σοφώτερον γοῦν ἢ κακοῖς θηρᾶν κακά.
PE. καὶ πῶς δι’ ἀστεώς εἰμι Καδμείους λαθῶν; 840
DI. ὁδοὺς ἐρήμους ἴμεν· ἐγὼ δ’ ἡγήσομαι.
PE. πάν κρείσσου ὡστε μὴ ἡγελᾶν βάκχας ἐμοί.
εἴθων γ’ ἢ ἐς οἴκους ἄν δοκῇ βουλεύσομαι.
DI. ἐξέστη· πάντη τὸ γ’ ἐμὸν εὑτρεπὲς πάρα.
PE. στείχοιμ’ ἄν· ἢ γὰρ ὅπλ’ ἔχων πορεύσομαι,
ἡ τοῖς σώοι πείσομαι βουλεύμασιν. 846
DI. γυναῖκες, ἄνὴρ εἰς βόλον καθίσταται:
ἡξεὶ δὲ βάκχας, οὐ θανῶν δῶσει δίκην.
Διόνυσε, νῦν σὸν ἔργον, οὐ γὰρ εἰ πρόσω.
tισώμεθ’ αὐτόν. πρῶτα δ’ ἐκκατηρὰν φρενῶν,
ἐνεῖς ἐλαφρὰν λύσσαν· ὅς φρονῶν μὲν εὗ 851
οὐ μὴ θελῆσῃ θῆλυν ἐνδύσαι στολῆν,
ἄρσην πεφυκὼς καὶ γένους ἐξ ἀρσενός,
ἐξω δ’ ἐλαύνων τοῦ φρονεῖν ἐνδύσεται. 852b
χρῆξω δὲ νῦν γέλωτα Θηβαίοις ὀφλεῖν
γυναικόμορφον ἀγόμενον δι’ ἀστεῶς 855
ἐκ τῶν ἀπειλῶν τῶν πρὶν, αἰσθεί δεινὸς ἦν.
ἀλλ’ εἰμι κόσμον ὄντερ εἰς “Αἰδον λαβῶν
ἀπεις, μητρὸς ἐκ χεροῖν κατασφαγεῖς,
Πενθεῖ προσάψων· γυνώσωται δὲ τὸν Δίὸς

Sandys, who compares θύσω φόνον 796, but who reads αἶμα θήσεις in his text; see Comm.
842. ἀγελάν Reiske; γελάν P.
843. ἐλθὼν γ’ Nauk, Sandys; ἐλθόντ’ . . . βουλεύσομαι P and Wecklein; ἐλθόντ’ . . . βουλεύσομεν or ἐλθῶν . . . βουλεύσομαι most edd. For ἄν P has ἄν.
844. εὑτρεπὲς Canter; εὑτρεπὲς P.
852. θελῆσῃ Ald.; θελῆσει P. After this verse should be inserted the verse from Suidas usually read after 836, where see Comm.
Διόνυσον ὃς πέφυκεν ἐν τέλει, θεὸς 
δεινότατος ἀνθρώπους δὲ ἥπιωτατος.

ΧΟΡΟΣ.

στροφή.

ἀρ’ ἐν παννυχίοις χοροῖς
θῆσω ποτὲ λευκὸν
πόδ’ ἀναβακχεύουσα, δέραν
εἰς αἴθέρα δροσερὸν
ῥίπτουσ’, ὡς νεβρὸς χλοεραῖς
ἐμπαίξουσα λείμακος ἀδοναῖς,
ἡμικ’ ἀν φοβερὸν φύγῃ
θῆραμ’ ἐξω φυλακᾶς
ἐὐπλέκτων ὑπὲρ ἀρκύων,
θωῦσσων δὲ κυναγέτας.
ἐπιτείνυ δρόμημα κυνῶν,
μόχθοις τ’ ὠκυδρόμοις τ’ ἀελλαῖς

860, 861. ὃς ... ἥπιωτατος P Ald. Most modern edd. craving a verbal antithesis in addition to the antithesis of thought between Dion. as a god and Dion. as the author of wine and a factor in human enjoyment have re-written the passage, reading for ἐν τέλει some such words as ἐν ἀτελεῖ (Munro), ἐνστάται (Nauck), ἐγγελωσί (Meineke), ἀνοικοῖς (Dobree); and for ἀνθρώποις some such word as εὐνοοῦσί, εὐαγοῦσι, εὐσεβοῦσί, εὐτρόποισι. The worst of all these attempts (perhaps indeed the worst suggestion ever made on a classical text) is that of Wecklein who prints in his text ὃς πέφυκεν ἐλλέροις θεὸς | δεινότατος, ἐννόμωσι δ’ ἥπιωτατος (for which see Comm.) Perhaps the best suggestion which has been made for the correction of a text which needs no correction is that of Mr. Lendrum who for ἐν τέλει proposes ei (or υ) θελει.

873. ὠκυδρόμοις τ’ ἀδελλαῖς P; ὠκυδρόμοις ἀδελλὰς Herm. followed by Sandys and most modern edd.
θρόσκει πεδίον
παραποτάμιον, ἀδομένα
βροτῶν ἐρημίας
σκιαροκόμου τ’ ἐν ἔρνεσιν ὑλασ.
τί τὸ σοφὸν ἢ τί τὸ κάλλιον
παρὰ θεῶν γέρας ἐν βροτοῖς
ἢ χεὶρ’ ὑπὲρ κορυφᾶς
tῶν ἐχθρῶν κρείσσοις κατέχειν;
ὁ τι καλὸν φίλον ἀεὶ.

ἀντιστροφή.

ὄρμαται μόλις, ἀλλ’ ὀμως
πιστὸν τι τὸ θεῖον
σθένος: ἀπευθύνει δὲ βροτῶν
τοὺς τ’ ἀγνωμοσύναν
τιμῶντας καὶ μὴ τὰ θεῶν
αὐξοντας ξῆν μανιομένα δοκᾶ.
κρυπτεύουσι δὲ ποικίλως
δαρὸν χρόνου πόδα καὶ
θηρῶσιν τὸν ἀσεπτον.
οὺ γὰρ κρεῖσσον ποτε τῶν νόμων
γυνωσκεῖν χρή καὶ μελετᾶν.
κούφα γὰρ δαπάνα νομίζειν
ἰσχύν τὸδ’ ἔχειν,
ὁ τι ποτ’ ἄρα τὸ δαιμόνιον,

876. Ὄκ. τ’ ἐν ἔρνεσιν Ald. ; σκ. θ’ ἔρνεσιν Π ; σκιαροκόμω τ’ ἔρνεσιν Nauck and Wecklein who quotes ἄβροπλοῦτοι from Iph. T. 1147.

883. τι was inserted by Nauck.

887. δοκᾶ Davies ; δόξα Π ; cp. Aesch. Agam. 421 where for δόξαι edd. now read with Herm. δοκαί.
τὸ τ’ ἐν χρόνῳ μακρῷ
νόμιμον ἀεὶ φύσει τε πεφυκός.
tί τὸ σοφὸν ἢ τί τὸ κάλλιον
παρὰ θεών γέρας ἐν βροτοῖς
ἡ χείρ’ ὑπὲρ κορυφᾶς
tῶν ἐχθρῶν κρείσσων κατέχειν;
ὁ τι καλὸν φίλον ἀεὶ.

ἐπιφῶδος.

εὐδαίμων μὲν ὃς ἐκ θαλάσσας
ἐφυγε χείμα, λιμένα δ’ ἐκιχεῖν’
εὐδαίμων δ’ ὃς ὑπέρθε μόχθων
ἐγένεθ’ ἐτερά δ’ ἐτερος ἐτερον
ἀλβω καὶ δυνάμει παρῆλθεν.

μνῆρια δὲ μνημοσίων
ἐὰν εἰσ’ ἐλπίδεσ’ αἰ μὲν
tελευτῶσιν ἐν ἀλβῳ
βροτοὶς, αἱ δ’ ἀπέβησαν’
tὸ δὲ κατ’ ἄμαρ ὀνὸμ βίοτος
eυδαίμων, μακαρίζω.

ΔI. σὲ τὸν πρόθυμον ὄνθ’ ἦ μὴ χρεῶν ὅραν
[σπεύδοντά τ’ ἀσπούδαστα. Πενθέα λέγω,]
ἐξιθε πάροισθε δωμάτων, ὀφθητί μοι,
σκευὴν γυναικὸς μανιάδοις βάκχης ἔχων,
μητρός τε τῆς σῆς καὶ λόχου κατάσκοπος.

905. ἐτερα Elms.; ἐτέρα P.
913. This verse was probably inserted in the interests of the
construction by some copyist who did not understand the idiomatic
use of σὲ . . . ἔξιθε which is illustrated in the Comm. P has
σπένδουτα for σπεύδουτα.
πρέπεις δὲ Κάδμου θυγατέρων μορφὴ μιᾷ.

PIE. καὶ μὴν ὁρᾶν μοι δύο μὲν ἡλίους δοκῶ, δισσάς δὲ Θῆβας καὶ πόλισμ' ἐπτάστομον· καὶ ταύρος ἥμων πρόσθεν ἤγεισθαι δοκεῖς, 920 καὶ σῷ κέρατε κρατὶ προσπεφυκέναι. 

ΔΙ. ὁ θεὸς ὀμαρτεῖ, πρόσθεν ὄν οὐκ έυμενῆς, ἐμπύονδος ἥμων· νῦν δ' ὄρας ἃ χρῆ σ' ὅραν.

ΠΕ. τὶ φαίνομαι δῆτ'; οὖν ἤ τὴν Ἰνους στάσιν, 925 ἢ τὴν Ἀγαύης ἑστάναι, μητρός γ' ἐμῆς;

ΔΙ. αὐτὰς ἐκείνας εἰσορὰν δοκῶ σ' ὅρων. 

ΠΕ. ἐνδον προσεῖων αὐτὸν ἀνασεῖων τ' ἐγώ 930 καὶ βακχιάζων ἐξ ἐθρασ μέθωρμισα.

ΔΙ. ἀλλ' αὐτὸν ἣμεῖς, οἷς σε θεραπεύεις μέλει, πάλιν καταστελοῦμεν· ἀλλ' οἴθου κάρα.

ΠΕ. ἰδοὺ, σὺ κόσμει· σοὶ γὰρ ἀνακείμεσθα δή.

ΔΙ. ζώναι τέ σοι χαλῶσι, κοῦχ' ἐξῆς πέπλων 935 στολίδες ὑπὸ σφυροκοίτα σείνουσιν σέθεν.

ΠΕ. κάμοι δοκοῦσι παρὰ γε δεξίων πόδα· τάνθενδε ὄ όρθως παρὰ τένοντ' ἔχει πέπλος.

ΔΙ. ἤ ποῦ με τῶν σῶν πρὸς τὸν ἡγήσει φίλων,

917. μορφὴ μιᾷ P; μορφὴν μιᾷ most edd., who do not however correct a much more confusing collocation of cases in 684, because there no easy remedy suggests itself, while nothing is easier (nor more unscientific) than to change μορφὴ to μορφὴν; Sandys rightly retains μορφή, Wecklein reads μορφήν.

921. κέρατε Brodaeus; κέρατα P; κέρα τε Αld.

928. ἐδρασ σοι. P gives ἐδρασσο (with another ἀ superscr.) as in 1060 it gives ὅσοι for ὅσοις; by a similar error in 944 we find αἴρειν νῦ for αἴρειν νυ; by the converse error we have in 951 τὰν νυμφῶν for τὰ Νυμφῶν.
οταν παρὰ λόγου σώφρονας βακχας ἵδης. 940

ΠΕ. πότερα δὲ θύρσον δεξία λαβῶν χερί,
η τῇ δε, βάκχη μᾶλλον εἰκασθησομαι;

ΔΙ. εὖ δεξία χρῆ χάμα δεξιῷ ποδὶ
αἵρειν νῦν' αἰνῶ δ' ὅτι μεθεστηκας φρεῖνων.

ΠΕ. ἂρ' ἀν δυναίμην τὰς Κιθαρώνος πτυχὰς
αὐταίσι βάκχαισ τοῖς ἔμοις ὁμοίοι σφέρειν;

ΔΙ. δύναι' ἀν, εἰ βούλοιο· τὰς δὲ πρὶν φρένας
οὐκ εἰχες υγιεῖς, νῦν δ' ἐχεις οίας σε δεῖ.

ΠΕ. μοχλοὺς φέρωμεν, ἡ χερόν ἀνασφάσω
κορυφαῖς ὑποβαλλον ὁμον ἡ βραχώνα;

ΔΙ. μὴ σὺ γε τὰ Νυμφῶν διολέσης ἱδρύματα
καὶ Πανὸς ἔδρας, ἐνθ' ἐχει συρίγματα.

ΠΕ. καλῶς ἔλεξας. οὐ σθένει νικητέον
γυναῖκας, ἐλάταισιν δ' ἔμον κρύψω δέμας.

ΔΙ. κρύψει σὺ κρύψω τὴν σε κρυφθηναι χρεῶν
ἐλθόντα δόλιον μανιάδων κατάσκοπον.

ΠΕ. καὶ μὴν δοκῶ σφᾶς ἐν λόχμαις ὄρμιθας ὃς
λέκτρων ἔχεσθαι φιλτάτοις ἐν ἕρκεσίν.

ΔΙ. οὐκοῦν ἐπ' αὐτὸ τοῦτ' ἀποστέλλει φύλαξ·
λήψει δ' ἰσως σφᾶς, ἤν σὺ μὴ ληφθῆς πάρος. 960

ΠΕ. κόμιζε διὰ μέσης με Θηβαίας χθονός·
μόνος γὰρ εἰμ' αὐτῶν ἄνηρ τολμῶν τόδε.

ΔΙ. μόνος σὺ πόλεως τῆς ὑπερκάμμεις, μόνος·
tοιγάρα σ' ἁγῶνες ἀναμένουσιν, οὐς ἔχρην.
ἐπον δε' πομπὸς δ' εἰμ' ἐγὼ σωτήριος. 965

940, 941. These verses are added in the margin in P.
952. Πανός Brodaeus; κατνός Π.
955. κρυφθῆναι Ald.; κρυφθῆναι P; κρυφθῆναι Pseudogreg.
962. εἰμ' Ald.; εἰμ' P; Elms. would read αὐτῶν εἰμ', but for
similar want of caesura cp. 1125, Iph. T. 943, Hec. 355, Andr. 397.
The metre indicates the want of a syllable; ἀσκοπον σκόπον
Fix; ἐπὶ κατάσκοπον Thompson and Weckleim; perh. ἡμεροσκόπον.
986. ὄριθρόμων Kirchhoff; ὄριθρόμων P.

E
τίς ἄρα νῦν ἐτεκεν;
οὗ γὰρ ἐξ αἵματος γυναικῶν ἕφυ,
λεαίνας δὲ τινὸς ὃδ' ἦ Γοργόνων Λιβυσσᾶν γένος;"

"ὑτῳ δίκα φανερός, ῆτω ξιφηφόρος
φονεύουσα λαμπῶν διαμπαξ
τὸν ἄθεου ἄνομον ἄδικον Ἐχίονος γόνον
γηγενήν.

ἀντιστροφή.

δὲ ἄδικῳ γυνώμα παρανόμῳ τ' ὅργα

περὶ σὰ, Βάκχϊ', ὅργα ματρός τε σὰς
μανεῖσα πραπίδι παρακόπῳ τε λήματι στέλ-λεται,

τὰν ἄνικατον ὡς κρατήσων βία.

γυνώμαν σώφρον' ἀθάνατον ἀπροφασίστω-ς ἐς τὰ θεῶν ἔφυ

βρότειον τ' ἑχειν ἀλυτος βίοι.

993. λαμιὼν Tyrwhitt; δαίμων P Ald.; so in 1014.
996. γόνον P, which Elms. changed to τόκον comparing 1016,
but there is no reason why the poet should not have used a different word in each passage, as the ms represents him to have done.
998. περὶ . . . σᾶς Scaliger; περὶ βάκχι' P; περὶ τὰ βάκχι' Ald.; περὶ τὰ βάκχι' ὅργα' ἃς ματέρος Herm.; περὶ τὰ βάκχι' ὅργα τὰ ματρός ἃς Schöne; περὶ τὰ βάκχι' ὅργα τε θεᾶς ματρὸς Wecklein,

who defends the position of the τε by passages like φράζων ἀλωσιν Ἡλιον τ' ἀνάστασιν Aesch. Agam. 589. Elms. would avoid the necessity of subjecting ὅργα to synizesis by reading ἔργα instead of it.
1000. μανείσα Brodaeus; μανείσα P.
1002. γνώμαν . . . βίος Ed. adopting ἀθάνατον from Matthiae and βρότειον from Schöne; γνώμαν σώφρονα θάνατος ἀπροφάσιστος εἰς τὰ θεῶν ἔφυ βρότειο τ' ἑχειν ἀλυτος βίος P; the change of ἀπρο-φάσιστος to ἀπροφασίστως is really no change at all, so often have we met in P the confusion between ο and ω; ἄθνατοις ἀπροφασίστως
τὸ σοφὸν οὐ φθόνως χαίρω θηρεύονσα, τὰ δὲ ἐπειρά μεγάλα

φανέρ’ ἀγούτ’ ἄεὶ
ἐπὶ τὰ καλὰ βίον,
ἄμαρ ἐς νύκτα τ’ ευαγοῦντ’ εὕσεβεῖν:
τὰ δὲ ἔξω νόμιμα δίκας ἐκβαλόντα τιμῶν
θεοὺς.

ἐπῳδός.

φάνηθι ταῦρος ἢ πολύκρανος ἵδειν [δράκων] ἦπον πυριφλέγων ὀρᾶσθαι λέων.

ἰθ’, ὂ βάκχε θήρ, θηραγρέτα βακχὰν
[γελώντι προσώπῳ] περὶβαλε βρόχον θανάσιμον γελῶν
ἐπ’ ἀγέλαν πεσόντα τὰν μαίναδων.

Herm. ; ἄθνατοις ἀπροφασίστους Sandys and Wecklein. Sandys translates his own reading ‘life becomes painless if we keep a temper befitting mortals, a temper which belongs to mortal men who are prompt in their obedience to things divine’; and Herm.’s, ‘tis a painless life to keep a temper that is mortal and which amongst mortal men makes no excuse with regard to things divine.’

1006. φθόνω Ald. ; φθωνῶ P.
1007. φανέρ’ ἀγοντ’ ἄει Fix, Wecklein, Sandys ; φανέρ’ ἰώντ’ ἄει Thompson ; φανερά τῶν ἄει P.
1017. I have bracketed δράκων ; see Comm.
1020. θήρ is inserted by Ed. ; ἵθ’ ὁ βάκχε θηραγρότα (θηραγρέτα Ald.) βακχῶν P ; θηραγρεῦτα Nauck ; θηραγρεῦτα Dind. Wecklein, Sandys.
1021, 1022. γελώντι . . . μαίναδων Ed. mainly on the suggestion of Paley ; βρόχον ἐπι θανάσιμον ἀγέλαν Dindorf. πεσόντα P ; πεσόντι vulg.
ΑΓΓΕΛΟΣ.

ο ὅμω', ο πρὶν ποτ' ἡμύχεις ἀν' Ἑλλάδα, 1025
Σιδηρινών γέροντος, ὃς τῷ γηγενὲς
δράκοντος ἐσπεὶρ' ὁφεος ἐν γαλά θέρος,
ὡς σε στενάξω, δούλος ὃν μὲν, ἀλλ' ὁμοι
[χρηστοῖσι δούλοις ξυμφορά τὰ δεσποτῶν].
ΧΩ. τί δ' ἔστιν; ἐκ βακχῶν τι μηνύεις νέον; 1030
ΑΓΓ. Πενθεὺς ὀλωλε, παῖς Ἐχίνωνος πατρός.
ΧΩ. ὃναξ Βρόμιε θεὸς θεὸς φαίνει μέγας.
ΑΓΓ. πῶς φής; τί τούτ' ἔλεξας; ἥ πι τοῖς ἐμοῖς
χαίρεις κακῶς πράσσουσι δεσπόταις, γύναι;
ΧΩ. εὐάζω γένα μέλεσι βαρβάροις. 1035
οὐκέτι γὰρ δεσμῶν ὑπὸ φόβῳ πτήσων.
ΑΓΓ. Θῆβαις δ' ἀνάνδρους ὃδ' ἄγεις * *
ΧΩ. ὁ Διόνυσος, ὁ Διόνυσος, οὐ Θῆβαι
κράτος ἐχουσ' ἐμὸν.
ΑΓΓ. ξυγγυστὰ μὲν σοι, πλὴν ἐπ' ἐξειργασμένοις
κακοίσι χαίρειν, ὃ γυναίκες, οὐ καλὸν. 1040
ΧΩ. ἔνεπε μοι, φράσον, τίνι μόρῳ θυησκεῖ
ἀδικος ἀδικά τ' ἐκπορίζων ἄνηρ;
ΑΓΓ. ἐπεὶ θεράπνας τῆςδε Θῆβαις χθονὸς
λαπόντες ἐξέβημεν Ἀσωποῦ ροὰς,
λέπας Κιθαιρώνειον εἰσεβάλλομεν 1045
Πενθεὺς τε κάγῳ, δεσπότη γὰρ εἰπόμην,
ξένος θ', ὃς ἦμῖν πομπὸς ἤν θεωρίας.

1029. Interpolated from the Medea, of which the interpolator was reminded by 1034 below.
1032. The repetition of θεὸς (for the sake of the metre) is due to Hermann. As arranged in the text the metre is dochmiac.
πρῶτον μὲν οὖν ποιηρὸν ἵζομεν νάπος,
tα τ’ ἔκ ποδῶν σιγηλὰ καὶ γλώσσης ἀπο
σώζοντες, ὡς ὀρώμεν οὐχ ὀρώμενοι.

ἡν δ’ ἄγκος ἀμφίκρημον, ύδασι διάβροχον,
πεύκαισι συσκιάζον, ἐνθα μαίναδες
cαθηντ’ ἔχουσαι χείρας εν τερπνοῖς πόνοις.
aἰ μὲν γὰρ αὐτῶν θύρσων ἐκλελοιπότα
κισσῷ κομήτην αὖθις ἐξανέστεφον,
aἰ δ’ ἐκλιπούσαι ποικίλ’ ὡς πῶλοι ζυγὰ
bακχείον ἀντέκλαζον ἀλλήλαις μέλος.
Πευθεὺς δ’ ὁ τλήμων, θῆλυν οὐχ ὄρων ὀχλον,
ἐλέει τοιάδ’. ὃ ξέν’, οὐ μὲν ἐσταμεν,
οὐκ ἐξικνοῦμαι μαίναδων ὅσσοις νόθων.

1048. ποιηρὸν Ald. ; πικρὸν P ; χλοηρὸν Pseudogreg. 676.
1049. ἐκ ποδῶν Pseudogreg. 1077 ; ἐκποδῶν P Ald.
1050. ὀρῶμεν Musgr. ; ὀρῶμεν (which could only be the
indicative) P.

1060. ὅσσοις νόθων Ed., who orig. conjectured ὅσσοι νόθων,
but now with Jebb and Sandys prefers ὅσσοι νόθων ; ὅσοι νόθων P
Ald. ; P has made the mistake here attributed to that codex (leaving
out one in the case of double letters) in 236, 252, 596, 722,
923, 944, 1100, 1104. Some of the other conjectures proposed
here are criticised in the Comm. They are all vitiated by the fact
that they are based on H. Stephens’ fictitious Italian codices in
which he stated that he found ἄον and μῶθων. The chief of them
are ὅτοι μῶθων Musgr. ; ὅσσοις μῶθον Heath ; ὅσσοις ὅσον Herm. ;
ὁσον ποθό Elms. ; ὅσαι μαθείν Scaliger. To these may be added
such conjectures as ψτρημένων which Wecklein prints in his text
and which does not even pretend to have any kind of authority
fictitious or otherwise ; ψτρημένων can be scanned and can be
translated, and I suppose that there are at least a dozen other
words of which as much might be said, and which would have as
good a right to stand here.

I am gratified to see that Mr. Macnaghten, many of whose
shrewd remarks on this play I have quoted, writes Classical Review
vol. ii. p. 225 ‘The reading ὅσσοι νόθων seems to me unques-
tionably right; there is nothing to be said for the reading ὅτοι
μῶθων.’ I have shown in Comm. that ὅτοι μῶθων is certainly wrong.
ο’χθου δ’ ἐπεμβάς ἦ ’λάτην υψαύχενα ἵδοιμ’ ἂν ὀρθῶς μαπνάδων αἰσχρουργίαν. τούντεύθεν ἥδη τοῦ ξένου τι θαῦμ’ ὀρῶ. λαβῶν γὰρ ἐλάτης οὐράνιον ἀκρον κλάδον κατήγεν, ἥγεν, ἥγεν ἕς μέλαν πέδου· κυκλοῦτο δ’ ὡστε τόξον ἦ κυρτὸς τροχὸς τόρυφ γραφόμενος περιφορὰν ἐλκεδρόμον, ὡς κλών ὄρειον ο ξένος χερῶν ἄγον ἐκαμπτεν ἐς γῆν, ἐργυματ’ οὐχὶ θυητὰ δρῶν. Πενθέα δ’ ἱδρύσας ἐλατίνων οξων ἔτι ὁρθὸν μεθίει διὰ χερῶν βλάστημ’ ἀνω ἀτρέμα, φυλάσσων μὴ ’ναχαιτίσειε νιν. ὁρθῇ δ’ ἐς ὀρθὸν αἰθέρ’ ἐστηρίζετο, ἐχουσα νότοις δεσπότην ἐφήμενον. ὁφθη δὲ μᾶλλον ἦ κατείδε μαινάδας· ὅσον γὰρ οὐτώ δῆλος ἦν θάσσων ἀνω, καὶ τὸν ξένον μὲν οὐκέτ’ εἰσορᾶν παρῆν, ἐκ δ’ αἰθέρος φωνῆ τις, ὡς μὲν εἰκάσαι Διόνυσος, ἀνεβόησεν, ὁ νεάνιδες, ἄγω τὸν ύμᾶς κάμὲ τάμα τ’ ὀργία γέλων τιθέμενον· ἀλλὰ τιμωρεῖσθε νιν. καὶ ταὐθ’ ἄμ’ ἡγόρευε, καὶ πρὸς οὐράνον καὶ γαῖαν ἐστηρίζε φῶς σεμνοῦ πυρὸς. σίγησε δ’ αἰθῆρ’, σύγα δ’ ὕλιμος νάπη

1061. ὁχθου ... 'λάτην Tyrwhitt; ὁχθων δ’ ἐπ’ ἐμβὰς εἰς ἑλάτην P; ἦ ἑλάτην Herm. ; ἦ ἑλάτην Schöne Wecklein Sandys. 1063. τι θαύμ’ P2; θαύμ’ P1; θαυμάσθ’ Nauck; θέαμ’ Wecklein, who quotes 760 οὐπερ τὸ δεινὸν ἦν θέαμ’ ἰδεῖν, ἀναζ. 1066. κυκλοῦτο Ald. ; κυκλοῦται P. 1067. ἐλκεδρόμον Scaliger; περιφορὰν ἐλκεί δρόμον P1; ἐλκη P2, Ald. ; ἐλκεδρόμον Keiske whom most modern edd. follow. 1084. ὕλιμος Pseudogreg.; εὐλείμος P; see Comm.
φυλλ' εἴχε, θηρόν δ' οὐκ ἂν ἥκουσας βοήν. 1085
αἴ δ' ὅσιν ἡχὴν οὐ σαφῶς δεδεχμέναι
ἐστησαν ὀρθὰι καὶ δυναγκαν κόρας.
ὁ δ' αὖθις ἐπεκέλευσεν· ὡς δ' ἐγνώρισαν
σαφῆ κελευσμὸν Βάκχιον Κάδμου κόραι,
ἡξαν πελείας ὁκύτητ' οὐχ ἡσσονες,
ποδῶν ἔχουσαι συντόνοις δρομήμασι,
μήτηρ Ἀγαύη ξύγγονοι θ' ὀμόσποροι
πάσαι τε βάκχαι. διὰ δὲ χειμάρρου νάτης
ἀγμῶν τ' ἐπίθεον θεοῦ πυναίσιν ἐμμανεῖς.
ὡς δ' εἶδον ἐλάτη δεσπότην ἐφήμενον,
πρῶτον μὲν αὐτοῦ χερμάδας κραταβόλους
ἐρριπτον, ἀντίπυργον ἐπιβάσαι πέτραν,
ὠὐοσὶ τ' ἐλατίοισιν ἱκουτίζετο·
ἀλλαὶ δὲ θύρσους ἔσαν δ' αἰθέρος
Πενθέως, στόχον δύστηνον· ἀλλ' οὐκ ἤνυτον.
κρείσσον γὰρ ύψος τῆς προοιμίας ἔχων
καθῆστο τλήμων, ἀπορία λελημένος.
τέλος δὲ δρύνουσι συγκεραυνοῦσαι κλάδους
ῥίζας ἀνεσπάρασσον ἀσιδηροὶς μοχλοῖς.
ἐπεὶ δὲ μόχθων τέρματ' οὐκ ἔξηνυτον,

1087. ὀρθαὶ P; ὀρθὰ Wecklein in the sense of 'they pricked up their ears,' which he defends by quoting Soph. El. 27 where the reference is to a horse.
1090, 1091. I have defended these verses in the Comm. against the conjectures ἡσσονα (Heath) and τρέχουσαι (Schöne).
1096. κραταβόλους Pseudogreg.; κραταβόλους P.
1098. ὀξοσὶ τ' Herm.; ὀξοσὶ δ' P.
1100. Πενθέως στόχον Reiske; Πενθέως τ' ἄχον P omitting one of the σσ as in 1060.
1102. λελημένος Musgr.; λελημένος P Ald.
1103. συγκ. P; συντριπτοῦσαι Pierson; συντρ. κλάδοις Weckl.
1104. ἀνεσπάρασσον; P omits one of the κσ as in 1060, but here σ is superscribed.
ἐλεξ’ Ἀγαύη, φέρε περιστάσαι κύκλω
πτόρθου λάβεσθε, μανώδες, τὸν ἀμβάτην
θῆρ’ ὡς ἐλώμευ, μηδ’ ἀπαγγείλῃ θεοῦ
χορούς κρυφαίους. αἶ δὲ μυρίαν χέρα
προσέθεσαν ἐλάτη καξανέσπασαν χθόνος. 1110
ὑψοῦ δὲ θάσσων ὑψόθεν χαμαιπετῆς
πίπτει πρὸς οὐδας μυρίοις οἰμώγμασι
Πενθεύς. κακοῦ γὰρ ἐγγὺς ὁν ἐμάνθανε.
πρῶτῃ δὲ μῆτηρ ἠρέαν ἱερία φόνου,
καὶ προσπίτνει νιν. ὁ δὲ μίτραν κόμης ἀπὸ 1115
ἐρριψεν, ὡς νῦν γνωρίσασα μὴ κτάνοι
τλήμων Ἀγαύη, καὶ λέγει, παρηίδος
ψαύων, ἐγὼ τοι, μῆτερ, εἰμὶ παῖς σέθεν
Πενθεύς, ὃν ἔτεκες ἐν δόμοις Ἐχίνονος·
οίκτειρε δ’ ὃ μῆτέρ με, μηδὲ ταῖς ἐμαῖς
ἀμαρτλαισι παῖδα σὸν κατακτάνης·
ἡ δ’ ἀφρόν ἐξεῖσαι καὶ διαστρόφους
κόρας ἐλίσσου’, οὐ φρονοῦ’ ἰχρή φρονεῖν,
ἐκ Βακχίου κατείχετ’, οὐδ’ ἐπειθὲ νιν.
λαβοῦσα δ’ ὅλεναίς ἀριστερὰν χέρα,
1120 πλευραῖσιν ἀντιβάσα τοῦ δυσδαίμονος,
ἀπεσπάραξεν ὄμοιν, οὐχ ὑπὸ σθένους,
ἀλλ’ ὁ θεὸς εὐμάρειαν ἐπεδίδου χερῶν.
Ἰνὼ δὲ τάπι θάτερ’ ἐξειργάζετο,
ῥηγώσα σάρκας, Ἀὐτονόθ’ ὀχλος τε πᾶς
1125 ἐπείχε Βακχίων. ἢν δὲ πᾶσ’ ὄμοι βοή,
ὁ μὲν στενάζων, ὀσον ἐτύγχανεν πνέων,

1114. ἱερία Dobree; ἱερία P.
1116. κτάνοι Brunck; κτάνη P.
1124. βακχίον Ald.; βακχίου P.
1132. στενάζων Ald.; στυγνάζων P.
ai δ' ἡλύαζον. ἐφερε δ' ἢ μὲν ὅλενην, ἢ δ' ἵχνος αὐταῖς ἀρβύλαισ· γυμνοῦντο δὲ πλευραὶ σπαραγμοῖς· πᾶσα δ' ἕματωμένη 1135 χείρας διεσφαίριζε σάρκα Πενθέως. κεῖται δὲ χωρὶς σώμα, τὸ μὲν ὑπὸ στύφλοις πέτραις, τὸ δ' ὕλης ἐν βαθυξύλῳ φοβη, οὐ γάδιον ξήτημα· κράτα δ' ἄθλιον, ὀπερ λαβοῦσα τυγχάνει μήτηρ χεροῖν, 1140 πήξασ' ἐπ' ἄκρον θύρσον ὡς ὅρεστέρον φέρει λέωντος διὰ Κιθαιρώνος μέσου, λιποῦν' ἀδελφὰς ὑπὸ χοροῖς μαίνάδων. χωρεῖ δὲ θήρα δυσπότης γαυρουμένη τειχέων ἔσω τῶν', ἀνακαλοῦσα Βάκχιον, 1145 τόν ἕνυγκύναγον, τόν ἐνυεργάτην ἄγρας τόν καλλινικοῦ, ἥ δάκρυα νικηφορεῖ. ἐγὼ μὲν οὐν τῇδ' ἐκποδῶν τῇ ἔμφορα ἄπειμ', Ἀγαύην πρὶν μολεῖν πρὸς δώματα. τὸ σωφρονεῖν δὲ καὶ σέβειν τὰ τῶν θεῶν 1150 κάλλιστον οἴμαι ταὐτὸ καὶ σοφῶτατον τυητοίσιν εἰναι χρῆμα τοῖσι χρωμένοις.

ΧΟΡΟΣ.

ἀναχορεύσωμεν Βάκχιον,

1133. ἀνέφερε P Ald. ; ἑλένην P ; ἄγε, φέρ' ἢ μὲν ὅλενην ... γυμνοῦτε δὲ | πλευράς Herm.
1136. διεσφαίριζε Ald. ; διεσφερίζει P. σάρκα P ; σάρκας Ald.
1137. στύφλοις Barnes ; τυφλοῖς P Ald.
1141. πήξασ' Brodaeus ; πτήξασ' P.
1148. τῇδ' inserted by Reiske.
1151. ταὐτὸ Reiske ; γ' αὐτὸ P.
1153. Βάκχιον Herm. ; βακχεῖων P ; βακχεῖον Ald.
άναβολσωμεν ξυμφορὰν
tὰν τοῦ δράκουτος ἐκγενέτα Πενθέως 1155
δὲ τὰν θηλυγενὴ στολάν
νάρθηκά τ', ἐπακτὸν "Αιδαν,
ἐλαβεν εὐθυρσον,
tαῦτον προηγητῆρα συμφορᾶς ἐχων.
βάκχαι Καδμείαι,
tὸν καλλίνικον κλεινὸν ἐξεπράξατο
ἐς γόνον, ἐς δάκρυα.
καλὸς ἀγὼν, ἐν άἵματι στάζουσαν
περιβαλεῖν χέρα.

1155. I have given the reading of P (ἐκγενέτα is the gen.); Ald.
adds τοῦ before Πενθέως, and it is not improbable that Πενθέως or
tοῦ Πενθέως is a gloss which has crept into the text.

1157. ἐπακτὸν "Αιδαν Ed.; πιστὸν "Αιδαν P which I still main-
tain is not Greek for 'certain death'; πιστὸν "Αιδαν could only
mean 'faithful, trustworthy Death' or 'potable Death,' 'death by a
potion.' ΤΕΙΠΑΚΤΟΝ and ΤΕΙΠΙΣΤΟΝ are nearly indistinguishable
in uncial in which K is very often confused with IC; so that if the
Α of ΤΕΙΠΑΚΤΟΝ were overlooked the word would be read ΤΕΙΠΙΣΤΟΝ.
The only other conjecture which seems at all probable is that of
Dr. Reid πιστὸν "Αίδα 'a warranty (pignus or omen) of death,' if
we are to adhere to words having the metrical value of πιστὸν
"Αιδαν. If in the absence of an antistrophe we allow ourselves to
modify the metre of the ms reading, we can of course read
Βιστοβίδων with Tyrwhitt. Dr. Ingram's elegant κισσοχαῖται (cp.
1055) is too wide of the ms; and Mr. Macnicol's ἐπὶ στόμι "Αίδα
does not give a satisfactory sense.

1161. ἐξεπράξατο P; ἐξεπράξατε vulg.
1162. γόνον Canter; γόνον P.

1165. περιβαλεῖν χέρα was apparently read by Pseudogreg. who
has ἐν άἵματι στάζουσαν εἰσφέρειν χέρα 1052; χέρα περιβαλεῖν τέκνον
P, where τέκνον is prob. a gloss borrowed from Med. 1243 τέκνοις
προσβαλεῖν χέρα, a passage closely resembling this.

1166. δόμους Stephens; δόμους P.
ΑΓΑΘΗ.

στροφή.

'Ασιάδες βάκχαι. ΧΟ. ἃ τί με ὅρθεῖς ὦ; τ
ΑΓ. φέρομεν ἡ ὅρεων ἡλικα νεότομον ἐπὶ μέλαθρα,
μακάριον θήραν.

ΧΟ. ὅρῳ καὶ σε δέξομαι ξύγκωμον.
ΑΓ. ἐμαρψά τόνδ’ ἀνευ βρόχων ὦ — ὦ —
ὦ ὦ — ὦ νέου λιν,
ὡς δράν πάρα.

ΧΟ. πόθεν ἔρημίας ;
ΑΓ. Κιθαίρων ΧΟ. τί Κιθαίρων;
ΑΓ. κατεφόνευσέ νων.

ΧΟ. τίς ὢ βαλοῦσα πρώτα ; ΑΓ. ἐμὸν τὸ γέρας.
μακαίρι Ἀγαύη κληζόμεθ' ἐν θιάσοις.

ΧΟ. τίς ἄλλα ; ΑΓ. τὰ Κάδμου ΧΟ. τί Κάδμου;
ΑΓ. γένεθλα
μετ’ ἐμὲ μετ’ ἐμὲ τόνδ’
ἐθυγε θηρός. ΧΟ. εὐτυχῆς γ’ ἀδ’ ἄγρα.

1169. The best conj. is Herm.’s τί μ’ ὄρθεῖνες ὦ; but whence arose the corruption? Other conjectures travel still wider of the ms.

1171. θήραν Plut. Vit. Crass. 33 ; θήραμα P and Plut. Mor. 501b. Above in 868 P has θήραμα and many edd. correct to θήραν, but there the reading of P seems to be right. Further, as both Plut. in the Life of Crassus and Polyaeus vii. 41 make the adj. μακάριον it seems safe to make that slight change here. They would not be likely to quote μακάριον erroneously for μακαρίαν, though they might easily give wrongly ὄρεος for ὅρεων, as they do in 1169.


1183. Nauck; εὐτυχῆς τάδ’ ἄγρα P1; εὐτυχεῖς P2; εὐτυχεῖς τάδ’ ἄγρα Ald.
ἀντιστροφή.

ΑΓ. μέτεχε νυν θοίνας. ΧΟ. τί μετέχω τλάμων;

1184

ΑΓ. νέος ὁ μόσχος ἀρτὶ γέννω ὑπὸ κόρυθο
ἀπαλότριχα
kατάκομμον θάλλει.

1186

ΧΟ. πρέπει γ’ ὦστε θῆρ ἀγραυλὸς φόβῃ.

ΑΓ. ὁ Βάκχιος κυναγέτας σοφὸς σοφῶς
ἀνέπηλη ἐπὶ θῆρα
tούδε μαινάδας.

1190

ΧΟ. ὁ γὰρ ἀνάξ ἀγρεύω.

ΑΓ. ἐπαινεῖς; ΧΟ. τί δ’; ἐπαινῶ.

ΑΓ. τάχα δὲ Καδμεῖοι

ΧΟ. καὶ παῖς γε Πενθεὺς ματέρ’ ΑΓ. ἐπαινέσεται,
λαβοῦσαν ἀγραν τάνδε λευντοφυά

1196

ΧΟ. περισσοῦν ΑΓ. περισσῶς. ΧΟ. ἀγάλλει;

ΑΓ. γέγηθα
μεγάλα μεγάλα καὶ
φανερὰ τᾶδ’ ἂγρα κατειργασμένα.

ΧΟ. δείξον νυν, ὁ τάλαινα, σὴν νικηφόρον
ἀστοίσιν ἄγραν, ἡν φέρουσ’ ἐλήλυθας.

1200

ΑΓ. ὁ καλλίπυργον ἄστυ Θηβαίας χθονὸς

1186. θάλλει Musgr.; βάλλει P Ald.
1187. Kirchhoff; πρέπει γὰρ ὦστε θηρὸς ἀγραυλὸν φόβῳ P Ald.
1189. Βάκχιος Ald. ; βακχεῖος P ; σοφὸς σοφῶς P.
1190. ἀνέπτ. . . . τούδε Herm. ; ἀνέπηλεν ἐπὶ θῆρα τόνδε P.
1195. ἐπαινέσεται Ald. ; ἐπαινεύσεται P.
1197. περισσοῦν Brodaeus ; περισσάς P Ald.
1199. τᾶδ’ ἂγρα Nauck ; τᾶδ’ ἐργα P Ald.
1200. νυν Ald. ; νῦν P ; so again at 1280 ; and with a similar
neglect of metre ἴδετε for ἴδητε in 1203.
ναίοντες, ἔλθεθ', ὡς ἵδητε τὸν ἄγραν, Κάδμου θυγατέρες θηρὸς ὑπήγρεύσαμεν, οὐκ ἄγκυλητοις Θεσσαλῶν στοχάσμασιν, οὐ δικτύοιςιν, ἄλλα λευκοτῆχεσιν χειρῶν ἀκμαίσι. κατὰ κομπαζεῖν χρεῶν καὶ λογχοποιῶν ὀργανα κτᾶσθαι μάτην; ἥμεις δὲ ταύτῃ χειρὶ τόνδε θ' εἰλομεν χωρὶς τε θηρὸς ἀρθρα διεφορῆσαμεν.

ποῦ μοι πατηρ ὁ πρέσβυς; ἐλθέτω πέλας.

Πενθεύς τ' ἐμὸς παις ποῦν στίν; αἰρέσθω λαβὸν πηκτῶν πρὸς οὐκον κλιμάκων προσμβάσεις, ὡς πασσαλεύσῃ κράτα τριγλύφοις τόδε λέοντος, ὃν πάρειμι θηράσασ' ἐγώ.

ΚΛ. ἐπεσθε μοι φέροντες ἀθλιον βάρος, Πενθέως, ἐπεσθε, πρόσπολοι, δόμων πάρος, οὐ σῶμα μοχθῶν μυρίους ζητήμασι

1205. ἄγκυλητοις Nauck; ἄγκυλωτοις P; both forms are possible. The former is found in Δesch. fragm. 14 and a poet ap. Ath. 534 E quoted by Sandys, who, however, gives the latter form.

1207. ΚΟΜΠΑΔΕΙΝ P; Sandys proposes ἀκοντίζειν.

1209. τόνδε Ald.; τόδε P.

1210. χωρὶς τε θηρὸς P; some edd. object to the use of θηρὸς which seems exactly the right word, ‘we have torn piece-meal (χωρὶς) the beast’s limbs’; Agave still thinks she holds a lion’s head in her hands. Hence arose Wecklein’s monstrous χωρὶς τε γ’ ἀθέρος, which almost rivals ἐλλέρος in 860. It appears that somewhere (he does not say where) there is a word which may be ἀθηρ, and which is explained ἐπίδορατις, ἀκῖς, δορῆς; so that χωρὶς ἀθέρος means ‘without a spear-point,’ and Eur. uses an unheard-of word (if it is a word at all) to express a simple thought which many school-boys could put elegantly in half a dozen different ways. Χωρὶς has already been used adverbially in 1137, and the word as applied to physical dismemberment is found in τράχηλον σώματος χωρίς τεμῶν 241, ‘sundering the neck from the trunk.’

1212. αἰρέσθω; αἰρέσθω P.

1213. ΠΗΚΤΩΝ Pseudogreg. 1263; πλεκτῶν P Ald.
62

ΕΥΡΙΠΙΔΟΥ

φέρω τόδε έυρόν εν Κιθαίρωνος πτυχαίς διασπαρακτόν, κούδεν εν ταύτῳ πέδω
λαβὼν, εν ύλη κείμενον δυσευρέτω. ήκουσα γάρ του θυγατέρων τολμήματα, ήδη κατ’ άστυ τειχέων έσω βεβώς
σών τῷ γέροντι Τειρεσίᾳ, βακχόν πέρι πάλιν δὲ κάμψας εἰς ὅρος κομίζομαι
tον καθθανόντα παίδα μαίναδον ὑπο. καὶ τὴν μὲν Ἀκταίων Ἀριστέα ποτὲ
tεκούσαν εἰδον Αὐτονόην Ἰνώ θ’ ἀμα
ἐτ’ ἀμφὶ δρυμοῖς οἰστροπλήγας άθλιας,
tὴν δ’ εἰπέ τίς μοι δεύρο βακχεῖω ποδὶ
στείχειν Ἀγαύην, οὖν’ ἀκραντ’ ἠκούσαμεν
λεύσσω γάρ αὐτῆς οὐμιν οὐκ εὐδαίμονα.

ΑΓ. πάτερ, μέγιστον κομπάσαι πάρεστί σοι,
pάντων ἀρίστας θυγατέρας στείραι μακρὸ
θυντῶν. ἀπάσας εἴπον, ἔξοχως δ’ ἐμὲ,
ἡ τὰς παρ’ ἱστοῖς ἐκλιποῦσα κερκίδας
ἐς μεῖζον ήκω, θῆρας ἀγρεύειν χεροῖν.
φέρω δ’ εν ὄλέναισιν, ὡς όρᾶς, τάδε
λαβοῦσα τάριστεία, σοῦσι πρὸς δόμοις
ὡς ἀν κρεμασθῇ. σὺ δὲ, πάτερ, δέξαί χεροῖν.

1220. πέδῳ P; πέσῳ Ald. Hesych. has πέσον’ χώριον. But here
we have nothing but an error like that whereby at 599 the Aldine
presents δώματα for σώματα, while at 217 P gives σώματα for
δώματα. Dobree would read πεσόν.
1224. πέρι P Ald. ; πάρα Musgr. and vulg.; but it is hard to
see why the copyists if they found the easy πάρα wrote down πέρι,
which can only be explained by a subtle insight in Greek idiom.
On the other hand, meeting in the archetype πέρι and not under-
standing it, they would at once write down πάρα.
1232. αὐτῆς P Ald. ; αὐτήν vulg.; but see Comm.
1240. ἃν κρεμασθῇ P Ald. ; ἄγκρεμ. Herm.; but see Comm.
κάλει φίλους ἐς δαιτὰ· μακάριος γὰρ εἰ,
μακάριος ἢμῶν τοιάδ' ἐξειργασμένων.

ΚΑ. ὦ πένθος οὐ μετρητὸν, οὐδ' οἶον τ' ἱδεῖν,
φόνον ταλαίναις χερσὶν ἐξειργασμένων.

ΚΑΛ. ὡς δύσκολον τὸ γῆρας ἀνθρώποις ἐφυ
ἐν τ' ὀμμασὶ σκυθρωπόν· εἴθε παῖς ἐμὸς
ἐὐθηρος εἰη, μητρὸς εἰκασθεὶς τρόποισ
ὁτ' ἐν νεανίαιος Θηβαῖοις ἄμα
θηρῶν ὁριγνωτ'. ἀλλὰ θεομαχεῖν μόνον
οἰός τ' ἐκεῖνος. νουθετητέος, πάτερ,
σοὶ τ' ἐστὶ κάμοι μὴ σοφοὶς χαίρειν κακοῖς.
ποῦ 'στιν; τίς αὐτὸν δεῦρ' ἄν ὠψιν εἰς ἐμὴν
καλέσειεν, ὡς ἴδῃ με τὴν εὐδαίμονα;

ΚΑΛ. φεῦ φεῦ· φρονίσασαι μὲν ο' ἐδράσατε
ἀλγήσετ' ἀλγος δεινὸν' εἰ δὲ διὰ τέλους
ἐν τῷ δ' αἰε μενεῖτ', ἐν ὦ καθέστατε,
οὐκ εὐτυχοῦσαι δόξετ' οὔχι δυστυχεῖν.

ΑΓ. τὶ δ' οὐ καλῶς τῶνδ', ἢ τὶ λυπηρῶς ἔχει;
ΚΑ. πρώτον μὲν ἐς τὸν ᾧ αἰθέρ' ὁμιμα σὸν μέθες. 1265
ΑΓ. ἵδον· τί μοι τὸν ἐξυπηπτάς εἰσορᾶν;
ΚΑ. ἐθ’ αὐτὸς, ἢ σοι μεταβολὰς ἔχειν δοκεῖ;
ΑΓ. λαμπρότερος ἢ πρίν καὶ δυσπετέστερος.
ΚΑ. τὸ δὲ πτοηθὲν τὸδ’ ἐτὶ σῇ ψυχῇ πάρα;
ΑΓ. οὐκ οἶδα τοῦπος τοῦτο, γίγνομαι δὲ πῶς ἕννοις, μετασταθεῖσα τῶν πάρος φρενῶν.
ΚΑ. κλύοις ἂν οὖν τι, κἀποκρίναι ἂν σαφῶς;
ΑΓ. ὡς ἐκλέλησμαί γ’ ἢ πάρος εἰπομεν, πάτερ.
ΚΑ. ἐς ποίον ἦλθες οἰκον ὑμεναίων μέτα;
ΑΓ. σπαρτῷ μ’ ἐδοκας, ὡς λέγουσ’, Ἐχίουν. 1275
ΚΑ. τίς οὖν ἐν οἴκοις παῖς ἐγένετο σῷ πόσει;
ΑΓ. Πενθεὺς, ἠμῇ τε καὶ πατρὸς κοινωνία.
ΚΑ. τίνος πρόσωπον δητ’ ἐν ἀγκάλαις ἔχεις;
ΑΓ. λέοντος, ὡς γ’ ἐφασκον αἰ θηρώμεναι.
ΚΑ. σκέψαι νυν ὀρθῶς· βραχὺς ὁ μόχθος εἰσιδεῖν.
ΑΓ. ἔα, τι λεύσσω; τί φέρομαι τόδ’ ἐν χεροῖν;
ΚΑ. ἄθρησον αὐτὸ καὶ σαφέστερον μάθε.
ΑΓ. ὁρῶ μέγιστον ἄλγος ἢ τάλαιν’ ἐγὼ.
ΚΑ. μῶν σοι λέοντι φαίνεται προσεικέναι;
ΑΓ. οὐκ, ἀλλὰ Πενθέως ἢ τάλαιν’ ἐχω κάρα. 1285
ΚΑ. ὁμωγμένον γε πρόσθεν ἢ σὲ γυνωρίσαι.
ΑΓ. τίς ἐκτανέω νυν; πῶς έμ’ ἦλθεν ἐς χέρας;

1265. τῶν’ Ρ, again confusing o and ω.
1269. τόδ’ ἔτι Ald.; τόδε τι Ρ.
1272. σαφῶς Reiske; σαφῶς Ρ.
1273. ἐκλέλησμαι Ald.; ἐκλέλησμαι Ρ.
1277. ἠμῇ Ald.; ἠμοὶ Ρ.
1284. προσεικέναι P Ald.
1287. έμ’ ἦλθεν ἐς χέρας Ed.; ἐμὰς ἦλθεσ χέρας Ρ; ἐμὰς ἦλθ’ ἐς χέρας Ald.; ἐμὰς ἦλθεν χέρας Elms.
ΚΑ. δύστην' ἀλήθει', ὡς ἐν οὐ καίρῳ πάρει.
ΑΓ. λέγ', ὡς τὸ μέλλον καρδία πήδημ' ἔχει.
ΚΑ. σὺ νῦν κατέκτας καὶ κασίγνηται σέθεν. 1290
ΑΓ. ποῦ δ' ὤλετ'; ἢ κατ' οἴκον, ἢ ποιοὶς τόποις;
ΚΑ. οὐτέρ πρὶν Ἀκταίωνα διέλαχον κύνες.
ΑΓ. τί δ' ἐς Κιθαιρῶν' ἢλθε δυσδαίμων οἴκε;
ΚΑ. ἐκερτόμει θεῶν σάς τε βακχείας μολῶν.
ΑΓ. ἡμεῖς δ' ἐκείσε τίνι τρόπῳ κατήραμεν;
ΚΑ. ἐμάνητε, πᾶσα τ' ἐξεβακχεύθη πόλις.
ΑΓ. Διόνυσος ἡμᾶς ὀλεσ', ἄρτι μανθάνω.
ΚΑ. ὑβρίν γ' ὑβρισθείς. θεῶν γὰρ οὐχ ἡγεῖσθε νῦν.

ΑΓ. τὸ φίλττατον δὲ σῶμα ποῦ παιδός, πάτερ;
ΚΑ. ἐγὼ μόλις τὸδ' ἐξερευνήσας φέρω. 1300
ΑΓ. ἢ πάν ἐν ἀρθροῖς συγκεκλημένον καλῶς;

ΑΓ. Πενθεῖ δὲ τί μέρος ἀφροσύνης προσῆκ' ἐμῆς;
ΚΑ. ὑμῖν ἐγένεθ' ὅμοιος, οὐ σέβων θεόν.

τουγάρ ξυνήψε πάντας ἐς μιᾶν βλάβην, 1305
ὑμᾶς τε τόνυδε θ', ὡστε διολέσαι δόμους
cάμ', ὡστὶς ἀτεκνὸσ ἀρσέων παῖδων γεγὼς
tῆς σῆς τῶδ' ἐρνο, ὡ τάλαινα, ὑδὸσ
αἰσχυντα καὶ κάκιστα καθανόνθ' ὀρῶν,
φ' δώμ' ἀνέβλεφ', ὡς συνείχες, ὡ τέκνων,
tούμοι μέλαθρον, παιδὸς ἐξ ἐμῆς γεγὼς, 1310
πόλει τε τάρβοι ἤσθα. τὸν γέροντα δὲ

1290. κασίγνηται Musgr.; κασίγνητοι Π.; κασίγνητη Ald.; κασιγνήτα, 'your two sisters, Ino and Autonoe,' Barnes.
1298. ὑβριν γ'; Π omits γ'.
1309. ὧν P Ald., with ὧν superscr. in Π. The ἀνέβλεπεν of Π and Ald. was corrected by Dobree.

F
οὐδεὶς ὑβρίζειν ἥθελ', εἰσορῶν τὸ σὸν κάρα· δίκην γὰρ ἄξιαν ἐλάμβανεν.

νῦν δ' ἐκ δόμων ἀτιμος ἐκβεβλήσομαι ὁ Κάρμος ὁ μέγας, ὡς τὸ θηβαῖον γένος 1315 ἐσπειρα, καξημησα κάλλιστον θέρος.

ὁ φίλτατ' ἀνδρῶν, καὶ γὰρ ὁμότ' ὁν ὀμως τῶν φιλτάτων ἐμοι, ἀριθμήσει, τέκνου· ὁμέτω γενεῖον τοῦδε θιγγάνων χερὶ, τὸν μητρὸς αὐδῶν πατέρα προσππτύζει, τέκνου,

1320 λεγών, τίς ἄδικευ, τίς σ' ἀτιμάζει, γέρον; τίς σὴν παράσσει καρδίαν λυπηρὸς ὄν; λέγ', ὡς κολάζω τὸν ἄδικοντά σ', ὁ πάτερ.

νῦν δ' ἀθλιος μὲν εἰμ' ἐγω, τλήμων δὲ σὺ, οικτρὰ δὲ μήτηρ, τλήμονες δὲ σύγγονοι. 1325 εἰ δ' ἔστων ὅστις δαιμόνων ὑπερφρονεῖ, ἐς τοῦδ' ἄθρησας θάνατον ἤγεισθω θεοῦς.

ΧΩ. τὸ σὸν μὲν ἄλγῳ, Κάρμε· σὸς δ' ἔχει δίκην παῖς παῖδος ἄξιαν μὲν, ἀλγεινὴν δὲ σοι.

ΑΓ. ὁ πάτερ, ὅρας γὰρ τὰμ' ὅσοι μετέστράφη, 1330

* * * * * *

Luciani. Pis- λακιστὸν ἐν πετραίσυν εἴρεσθαι μόρον.
cantor § 2. * * * * * * *

C.P. 1312 πως καὶ νῦν ἡ δύστηνος εὐλαβομένη
1313 πρὸς στέρνα θῶμαι; τίνα (δὲ) θρηνήσω τρόπον;

1313. ἐλάμβανεν P Ald.; ἐλάμβαν' ἃν Heath; ἐλάμβανες Herm.; ἃν ἐλαβέν ἃν Elms.
1318. τέκνου Reiske; τέκνων P.
1319. θηγγάνω P.
1321. τίς σ' ἄδικευ P.
1330. See Comm.
Schol. in Ar. εἰ μὴ γὰρ ἴδιον ἔλαβον εἰς χεῖρας μύσος
Plutum 907.

C. P. 1256 κατασπάσασθαί πᾶν μέλος ὦ - ὦ -
1257 κυνοῦσα σάρκας ἀστερ ἐξεθρεψάμην.
1466 φέρ', ὦ γεραιε, κράτα τοῦ τρυσαθλίου
1467 ὅρθος προσαρμόσωμεν, εὑτον (?) ἰδὲ πᾶν
1468 σώμ' ἐξακριβώσωμεν εἰς ὦσον πάρα.
1469 δ' φίλτατον πρόσωπον, δ' νέα γέννας,
1470 ἰδοὺ καλύπτερα τῇ δὲ σον κρύπτω κάρα;
1471 τὰ δ' αἱμόφυμτα καὶ κατηλοκισμένα
1472 μέλη

ΔΙΟΝΥΣΟΣ.

1661 εἰς δεσμά τ' ἥλθε καὶ λόγων ἴβρίσματα.
1663 τοῦ γαρ τῆθηκεν δὲν ἔχρην ἱκισθ' ὑπο.
1667 καὶ ταῦτα μὲν πέπονθεν οὕτος (ἐυδίκως).
1668 ἀ δ' αὖ παθεῖν δἐὶ λαδόν (?) οὐ κρύψω κακά.
1674 λιπεὶν πόλιν τίνος ἀνοσίου μιᾶσματος
1675 (δ'σιαν) τυνοῦσας τῷ δ' ὃν ἐκτειναν δίκην
1676 καὶ μηκέτ' ἐστίδειν πατρίδ', οὐ γὰρ εὐσέβεις.
1690 αὐτὸς δ' ἀ μέλλεις πήματ' ἐκπλήσσει, φράσω.

ΔΙ.

δράκων γενήσει μεταβαλὼν, δάμαρ τε σῆ 1330δ
ἐκθηριωθεῖσ' ὄφεος ἀλλάξει τύπον,
ἡν 'Ἀρεος ἐσχες 'Ἀρμονίαν θυητὸς γεγώς.
ὁχον δὲ μόσχον, χρησμὸς ὡς λέγει Δῖος,
ἐλᾶς μετ' ἀλόχου, βαρβάρων ἡγούμενος.
πολλὰς δὲ πέρσεις ἀναρίθμῳ στρατεύματι 1335

1332. 'Ἀρμονίαν Ald. ; ἄρμονίας P.
1333. ὠχον Ald. ; ὠχων P.
πόλεις: ὅταν δὲ Δοξίου χρηστήριον
diarrpásow, nóston ἄθλιου πάλιν
sχήσουσιν. σὲ δὲ Ἀρης Ἀρμονίαν τε ῥύσεται,
μακάρων τ’ ἐς αἰαν σὸν καθιδρύσει βίον.
taύτ’ οὐχὶ θυντοῦ πατρὸς ἐκγεγὼς λέγω
Διόνυσος, ἀλλὰ Ζηνὸς· εἰ δὲ σωφρονεῖν
ἐγνωθ’, ὃτ’ οὐκ ἠθέλετε, τὸν Δίος γόνον
eυδαιμονεῖτ’ ἀν σύμμαχον κεκτημένοι.

ΛΓ. Διόνυσε, λισσόμεσθά σ’, ἧδικήκαμεν.

ΔΙ. ὡς ἐμάθεθ’ ἡμᾶς, ὅτε δ’ ἔχρην, οὐκ ἤδετε. 1345

ΛΓ. εὐγνώκαμεν ταύτ’. ἀλλ’ ἐπεξέρχει λίαν.

ΔΙ. καὶ γὰρ πρὸς ὑμῶν θεὸς γεγος ὑβριζόμην.

ΛΓ. ὁργᾶς πρέπει θεοὺς οὐχ ὀμοιούσθαι βροτοῖς

ΔΙ. πάλατι τάδε Ζεὺς οὐμὸς ἐπένευσεν πατήρ.

ΛΓ. αἰαὶ, δέδοκται, πρέσβυ, τλήμονες φυγαί.

ΔΙ. τῇ δὴ τὼ μέλλεθ’ ἀπερ ἄναγκαιος ἔχει; 1350b

ΚΑ. ὃ τέκνον, ὃς ἐς δεινὸν ἡλθομεν κακὸν
ἀρθῆν σὺ θ’ ἢ τάλαινα σύγγονοι τε σαί,
ἐγὼ θ’ ὁ τλῆμων βαρβάροις ἀφίξομαι
γέρων μέτοικος. ἐτι δὲ μοι τὸ θέσφατον
eἰς Ἐλλάδ’ ἀγαγεῖν μιγάδα βάρβαρον στρατόν.

καὶ τὴν Ἀρεως παῖδ’ Ἀρμονίαν, δάμαρτ’ 1355
ἐμην,

1343. εὐδαιμονεῖτ’ ἃν Musgr. ; εὐδαιμονοῖτ’ ἃν P Ald.
1345. ἐμάθεθ’ . . . ἤδετε Ald. ; ἐμέθεθ’ . . . εἴδετε P.
1350b is in P, but is omitted in Ald.
1352. ἀρθῆν is inserted by me to complete the line, because it
seems to be recognised in Pseudogreg. 1701, ὃ φίλος ὃς ἐς δεινὰ φῆς
ἐλθεῖν κακὰ | πάντας: κάµ’ αὐτὸν συγγόνοις τ’ ἁρθῆν ἐμοὺς. Kirchhoff
proposes πάντες to make up the verse ; others φίλαι.
δράκων δρακαίνης φύσιν ἔχουσαν ἀγρίαν,
ἀξώ 'τι βωμούς καὶ τάφους Ἑλληνικούς,
ηγούμενος λόγχαισιν, οὐδὲ παύσομαι
κακῶν ὁ τλήμων, οὐδὲ τὸν καταβάτην
Ἀχέρωντα πλεύσας ἢσυχος γενήσομαι.

ἈΓ. ὁ πάτερ, ἐγὼ δὲ σοῦ στερεῖσα φεῦξομαι.
ΚΑ. τί μ' ἀμφιβάλλεις χερσίν, ὃ τάλαινα παῖ,
ὄρνις ὀπίως, κηφήνα, πολιόχρως κύκνος;

ἈΓ. ποῖ γὰρ τράπωμαι, πατρίδος ἐκβεβλημένη;
ΚΑ. οὐκ οἶδα, τέκνον· σμικρὸς ἐπίκουρος πατήρ.

στροφῆ.

ἈΓ. χαῖρ', ὃ μέλαθρον, χαῖρ', ὃ πατρώα
πόλις· ἐκλεῖπω σ' ἐπὶ δυστυχίᾳ
φυγάς ἐκ θαλάμων.

ΚΑ. στείχε νυν, ὃ παῖ, τὸν Ἀρισταίον

ἌΓ. στένωμαι σε, πάτερ.
ΚΑ. κἀγὼ σὲ, τέκνον,
καὶ σὰς ἐδάκρυσα κασιγνύτας.

ἀντιστροφῆ.

ἌΓ. δεινῶς γάρτου τάνδ' αἰκίαν
Διόνυσος ἄναξ τοὺς σοὺς * εἰς
οἶκους ἐφερεν.

1357. φύσιν Ald. ; P omits the word; σχῆμ' ἔχουσαν ἀγρίας
Nauck, who compares Ion 992.
1360. οὐδὲ τὸν καταβάτην
1364. οὐδὲ παύσομαι

1365. φύσιν P omits the word; σχῆμ' ἔχουσαν ἀγρίας
Nauck, who compares Ion 992.
1370. διόνυσος κύκνος P; ὀρνις . . . πολιοχρων Sandys;
1371. οὐκ οἶδα, τέκνον;

1373. γάρτου for γὰρ is given by Herm. who would insert πάτερ
to fill the lacuna in the next verse.
ΚΑ. καὶ γὰρ ἔπασχεν δεινὰ πρὸς ύμῶν, ἀγέραστον ἔχων ὁνομ’ ἐν Θήβαις.
ΑΓ. χαίρε, πάτερ, μου.
ΚΑ. χαίρ’, ὃ μελέα θύγατερ. χαλεπῶς δ’ ἐσ τόδ’ ἄν ἥκοις. 1380
ΑΓ. ἂγετ’, ὃ πομποί, με, κασιγνήτας ἵνα συμφυγάδας ληψόμεθ’ οἰκτράς. ἐλθοιμ’ δ’ ὄπου
μῆτε Κιθαιρῶν ἔμ’ ὅρα μιαρὸς μῆτε Κιθαιρῶν’ ὁσσοὶσιν ἐγώ, 1385
μῆθ’ ὅθι θύρσου μνῆμ’ ἀνάκειται· βάκχαίς δ’ ἀλλασί μέλοιεν.
ΧΟ. πολλαὶ μορφαὶ τῶν δαιμονίων,
πολλὰ δ’ ἄελπτως κράινουσι θεοί,
καὶ τὰ δοκηθέντ’ οὐκ ἐτελέσθη,
τῶν δ’ ἀδοκήτων πόρον ηὗρε θεός.
τοιόνδ’ ἀπέβη τόδε πράγμα.

1377. ἀγέραστον Barnes; ἀγέρατον P.
1381. κασιγνήτας Ald.; κασιγνήτους P.
1382. P has ληψόμεθ’ for ληψόμεθ’, and 1391 πόρων for πόρον. Ald. gives λήψωμ’ and πόρον.
1384. μῆτε . . . μιαρὸς Schöne; the words ἔμ’ ὅρα are not found in P; other words have been suggested to fill up the metrical lacuna such as ἐμ’ ἰδοι (Kirchhoff), but the prevailing similarity between έμοραι and μιαρος might account to some extent for the lacuna. The suggestion μ’ ἐσίδοι is not good, because an emphatic ἔμε is required by the antithesis with ἐγώ. The opt. would, however, be the more natural mood after ἐλθοιμ (see on 1255).
1387. βάκχαίς Ald.; βάκχαι P; βάκχαι Madvig.
NOTES

1. Dionysus appears in his own character in the prologue, and recites the causes of his visit to Thebes. During the rest of the play, from v. 55 until he appears as Deus ex machina (v. 1331), he assumes the part of servant of Dionysus and fellow-reveller with the chorus of Bacchae. He is called ὁ βάκχευς in v. 145, and θιασώταν in v. 548; but ὁ βάκχος, v. 623, does not refer to the same person. In v. 623 Dionysus, still sustaining the character of the Bacchant who led the Bacchae from Asia, relates how Bacchus (ὁ βάκχος) shook the house of Pentheus, and lit a fire on the tomb of Semele. In v. 629, feeling that his sudden mention of Bacchus might excite the suspicions of the chorus, he ascribes the phantom which appeared in the house of Pentheus to the agency of Bacchus, but only as a probable conjecture, κἂθ’ ὁ Βρόμως, ὦς ἐμοιγε φαίνεται, δόξαν λέγω. Again, v. 630, the same god is called Βάκχιος. The scene is in front of the royal palace on the Cadmeia, situated to the north-east of the city, so that in going to Cithaeron Pentheus has to pass right through the town. Close to the palace is the tomb of Semele—so close that, when Bacchus kindles a flame on it, Pentheus thinks that the palace is on fire.

2. τίκτει. The aorist λαχευθέωσα and ποτέ indicate the past to which τίκτει points as the moment of the event described; cf. below, 705, and Suppl. 639, Καπανέως γὰρ ἢν λάτρει ὁ Ζεὺς κεραυνῷ πυρπόλῳ καταπληθοί, also Thuc. vii. 83, where the present and the aorist alternate with each other several times, καὶ ἀναλαμβάνοι τὲ τὰ δόπλα καὶ οἱ Συρ. αἰσθάνονται καὶ ἐπαινήσαν· γυνόντες δὲ οἱ Ἀθηναῖοι ὅτι οὖν λαυράνουν κατέθεντο πάλιν, and Soph. Trach. 359, 365, ἐπειδή . . . ἐπισταταθεῖ . . . κτείνει τὲ καὶ ἑπερσε.

3. The dative is often used for the instrument: when the idea of immediate instrumentality is to be excluded, διὰ with the genitive is used: σκότει γὰρ, ἀπόκρισις ποτέρα ὀρθότερα, ὃ ὄρῳμεν τοὺτ’ ἐλναί ὀφθαλμοὺς, ἢ δὲ οὖ ὄρῳμεν, Plat. Theaetet. 184 C.·Brought to travail by the levin-brand’ is more fully explained in 88 ff. The nom. of ἀστραπηφόρῳ would not be ἀστραπηφόρον,
'borne by the lightning,' but ἀστραπηφόρον, 'lightning-bringing,' so that ἀστρ. πῦρ means simply 'the lightning-flame,' just as πανοῦ- χον φλόγα in Soph. Frag. 186 means the 'torch-flame.' So in κασσοφόροις θάλασσ, 384, the subst. is personified and means 'ivy-crowned,' the revelry being said to bring that which accompanies it. We should write νικηφόρον ἄγραν in 1200, not νικήφορον, and explain in the same way; the 'quarry' or prize of victory is itself called 'victorious, triumphant.'

4. ἀμείβειν, to change, especially place, so ἀμείβειν θύρας means generally to leave the house, but sometimes to enter it (Aesch. Cho. 571).

ἐκ θεοῦ would be ἐκ θείας μορφῆς in prose, 'putting off the godhead and taking a human form,'

5. For πάρεμι followed by the simple accus. without εἰς cf. πάρεσαι ... πάγον, Cycl. 95; Ναυπλιαν παρόν, El. 1278.


8. τυφόμενα, 'the smouldering ruins of her home, where still lives the fire of Jove's bolt.' It is slightly awkward to have two consecutive sentences in apposition to the sentence preceding them, but we are hardly warranted in taking φλόγα as a cognate accusative after τυφόμενα, for τύφειν καπνόν, Hdt. iv. 196, does not justify τύφεσθαι καπνόν, the middle or passive of the verb not being found with a cognate accusative. And it should be observed that τύφοντα would have suited the metre as well or better. The accusative in apposition to the sentence is a favourite construction with Eur. It occurs again in this play at 30, 200, 1100, where the object of the foregoing sentence is in the genitive (cf. also Herc. Fur. 56, δοστραξία ἂς ... τόχοι, φίλων ἑλεγχον ἄψυχεστατον). In Tro. 128 the sentence in apposition comes before the verb, for which cf. Soph. Oed. C. 92, κέρδη μὲν οἰκήσαντα τοῖς δεδειγμένοις. I mention these parallels because a kindly German review of my edition of the Troades denied that a sentence in apposition can stand before the verb of the sentence with which it is in apposition. The apposition πρόφασιν ἀλώαις comes first, as in 224. For ἐτι ἔσαν φλόγα cf. νυμφίδιον σπινθήρος ἐτι πνεύματα κεραυνοῦ, Nonn. Dion. xliv. 128.

9. ἄδάνατον = ἄθανάτον ὕβριν εἰς θυνῆτ, cf. v. 524, πυρὸς εἰς ἄθανάτον; or, undying, cf. v. 1002 and note. The latter interpretation is to be preferred, the mention of the name 'Ἥρας almost precluding the former. The token of the goddess's scorn is the tomb with the smouldering ruins which are described as 'Hera's abiding scorn.'

10. ἄβατον = 'hallowed.' Places struck by lightning were sacred to Ζεὺς καταβάτης, and were called ἐνηλύσια.

12. ἐγὼ, 'but 'twas I that mantled it all o'er with the cluster-
ing greenery of the vine.' Dr. Sandys points out the antithesis between Cadmus and the speaker.

14. 'Having left Lydia and Phrygia, and invaded Persia,' etc. Only γόας is governed by λιπών, the others by ἐπελθών. Bacchus was reared in Lydia and Phrygia, and when he reached man's estate invaded Persia, etc. The Flor. Cod. omits v. 14. The writer of it was probably aware of the mythical point just mentioned, but did not see how the required meaning could be got from the lines by a slight change of punctuation. The writers of both the codd. of this play are very awkward in the handling of language and metres, but are both (esp. Flor.) quite ready to correct, and both, probably, like most grammarians of the fourteenth century, well versed in mythology.


21-23. This transposition of v. 54, as suggested to me by my friend Mr. S. Allen, still seems to me to be the best way of giving a construction and a meaning to the sentence. A line containing a principal verb is wanting here, as Paley saw, and this line is exactly the one required. It gives significance to the (otherwise otiose) concluding words of the previous line, ίν' εἰην ἐμφανίς δαῖμον βρότος, and is itself quite otiose after v. 53. Moreover, it puts in due prominence the essential fact that Dionysus is promoting his cultus in Thebes not in his own but in his assumed character, a fact which the poet thinks so important that he refers to it again at 53, though he had already mentioned it in verse 4. The Palatine codex (and therefore, perhaps, its archetype) was written in parallel columns. Verse 23 (μορφήν ἐμήν, κ.τ.λ.) and v. 53 (ὅν εἴνεκ', κ.τ.λ.) were probably the last lines respectively of the two columns on the first page, and the former of these may have fallen out, and been inserted at the end of the wrong column—a mistake which would easily have arisen from the fact that the two lines closely resemble each other in meaning. The τ' would have been added by a copyist to avoid the asyndeton.—ἐκεῖ, sc. in Asia.

If we do not make this transposition we must either (1) take κάκει in the sense of 'there in Asia also,' which seems to me intolerable; or (2) place verse 20 after 22, introducing the very unpleasing juxtaposition of Ἐλλήνων πόλιν and γῆς Ἐλληνίδος; or (3) mark a lacuna—in other words, give up the problem. I cannot understand how commentators endure the tautology of vv. 53, 54, if they are allowed to stand together. An actor standing before the audience is obviously a man, not a woman; in both lines the god tells the audience what they could not see for themselves, that he is a god assuming the guise of a man, but if 53 and 54 are
juxtaposed we must suppose Dionysus to say first, 'I have assumed the shape of a mortal,' and then to add, 'and it is that of a man' (not a woman or a brute). Would those edd. who say that 'εἶδος θυητῶν is not necessarily a human form' regard it as good Greek to say that when Zeus wooed Europa in the form of a bull he assumed an εἶδος θυητῶν, or do they think that any Greek poet would have so expressed himself?

24. ἀνωλάλυξα, 'Thebes have I first taught the Bacchic cry.' The causal use of ἀνωλάλυξα is found here alone, but we have ὅλοντεσται πᾶν δῶμα, El. 691; cf. also αὐλεῖται πᾶν μέλαθρον, Iph. T. 367. ὅλονγη is generally a cry of triumph and worship, as in Med. 1173; but in Tro. 1000 it means a cry of distress, with the idea, however, of appealing for aid, as in Med. χρόδες, sc. αὐτῶν.

29. τὴν ἀμαρτίαν λέχους. The usual construction is ἀμ. λέχους, or τὴν τοῦ λέχους ἀμ. But the rule does not apply in the case of a compound phrase standing for a single conception, and therefore capable of being treated as a single word. Paley's τὴν δέ for τὴν is therefore needless. Cf. αἱ φύσεις βροτῶν, El. 363; ὁ μύθος ἀνθρώπων, Iph. Α. 72. This word is a vox propria in Eur. for infidelity in marriage; so σφάλλομαι— to make a faux pas, cf. the following fragment from the Melanippe:

αὐχεστόν ἔστι θηλυ μισηθέν γένος,
αἱ γὰρ σφαλεῖσα ταίσιν ὄικον ἐσφαλμέναις
αἰσχος γυναιξί καὶ κεκοινωταί ψόγον
ταῖς ὧν κακαίσιν αἱ κακαὶ· τὰ δ' εἰς γάμους
οὐδὲν δοκούσιν ύγίεις ἀνδράσιν φρονεῖν.

In the first line of the above, for the very weak μισηθέν I would suggest μισηθρον, a charm for producing hatred, formed on the analogy of φιλτρον. μισηθρον, lewd, would be better than μισηθέν, but the whole purport of the passage is the tendency which the bad fame of false women has to communicate itself even to the virtuous, and so produce odium against the whole sex.

30. εἰνεκα. Here and elsewhere I give εἰνεκα for the prep. and οὔνεκα for the conj.

32. ὥν αὐτὰς, eos BASEPATH, 'those very sisters,' sc. ἀδελφὰς μητρὸς, mentioned in v. 26, and contrasted with πᾶν τὸ θῆλυ σπέρμα in v. 35.

33. μανίας, fits of madness, cf. Theocr. Id. xi. 10, ἦρατο δ' οὗ μάλιοι οὐδὲ βόδω οὐδὲ κυδνόις ἄλλὸ ὀλοῖς μανίαις. So θάνατοι, violent deaths; αἰματα, deeds of blood; νύκτες, watches of the night.

With verses 32, 33 may be compared Catullus, Attis (lxiii.) 4—

Stimulatus ibi furenti rabie, vagus animis.

For other imitations of this play in the Attis see 506, 864, 987-990, 1056.

36. γυναῖκες. This has been explained 'all who were adult, not mere παρθένοι, though the term cannot be intended to exclude
unmarried women; cf. v. 694, νεαί, παλαιαί, παρθένοι τ᾿ ἔτ᾿ ἀξιγυς.'

But I know of no instance in which γυνη means adult woman, whether married or not, as contrasted with παρθένοι in the sense of young woman, whether maiden or matron. γυνη, as wife, is used in strong contrast to παρθένοι, maiden, e.g. Theocr. xxvii. 65, 66; but this is not the antithesis here required. I take the words as pleonastic—all the female Thebans, every woman of them; cf. γυναῖξ θηλείας, Or. 1205. This interpretation is further supported by the fact that ὅσαν not εἰσὶν is used. Wecklein quotes as a similar pleonasm ἵπποι ἄθλοφοροι οἱ ἄεθλαι ποσίν ἄρντο, Hom. Il. 9, 124.

39. δεὶ γάρ, 'this city needs must feel that she is uninstructed,' she must be 'taught a bitter lesson' of the consequences which will follow her neglect of Dionysus. Cf. θεὸς γεγώς εἰδείξομαι, 47; ἀναφαίνει . . . ἐκφύς, 538; ἐγώδ ὡν ἐμάνθαι, 1113.
46. Cf. Frag. 36 (Nauck), γυλκεία γάρ μοι φροντὶς οὐδαμὴ βλού, and see note on v. 358; render 'and in his orisons nowhere remembers me.'

49. τάνθένδε used for τὰ ἐνταῦθα through the influence of the verb of motion μεταστήσω πόδα which follows; so we have κεῖθεν ὅθεν for κεῖσε ὅθεν in Soph. O. C.; ἄλλος ὁποιοὶ ἕπος ἕτοι, Plat. Crit. 45 B; and ἵνα ἵδε ἵδε ὡς ἰδεῖμ ὑπερ ἵδε, Ἴπεϊμ ὑπερ ἴδε, Plaut. Cist. i. 1, 63; ex illo cubiculo ex quo for in illo cub. ex quo, Cic. Fam. vii. 1. 1.
52. ξυνάψῳ, sc. μάχην.
55. ἄλλα introduces an abrupt transition, or an animated speech. Clearchus (Xen. Anab.) begins a speech ἄλλ᾽ ὥφελε μὲν Κύρος ζῆν, Now would that Cyrus were alive.

59. τύπανα. This is a necessary emendation of τύμπανα which could hardly be shortened before Π. Cf. Cat. Altis, 8, 9—

levē typanum,
Typanum, tubam Cybelles, tua, mater, initia,

where the last words seem to be a reminiscence of μητρὸς ἐμὰ θ᾽ εὐρήματα.

62. πτυχάς, fr. πτυχή. This, both here and in 945, is the correct form of the word; not πτυχας, which would come from πτυξ.

64. The Bacchae whom Dionysus has brought with him from Asia, who form the Chorus, and must throughout be distinguished from the Theban Bacchae, now enter the Orchestra, singing the Parodos or Entrance-song. The part of the play previous to this is technically called the prologue, whether it is what we should call a prologue or not. Aristotle, in his Poetics, defines πρόλογος as μέρος ὅλων τραγωδίας τὸ πρὸ χρονοῦ παρόδου; so that every Greek play has a prologue in the Greek sense, except when the play opens with the entrance of the Chorus, as in the Iph. Aul.
of Eur., and the Persae and Supplices of Aeschylus. Eur. introduced the prologue in the modern sense of the word, to explain the circumstances under which the action begins. Aristoph. ridicules the innovation, Ran. 945, et seqq.

65. θεάζω, 'I ply fealty (lit. 'hastily') my grateful service.'
66. κάματον εὐκ., 'a labour of love,' Sandys.
67. μελάθροις ἐκτοπος, 'let him begone to his halls,' lit. 'let him be out of my way in his home.' I have followed Elmsley in so punctuating this passage, which is usually given τὸς μελάθροις ἐκτοπος ἐστώ. But a person who was in his house would not be in the way of the entering chorus, whose habit it is to call on all those who are in their path to clear the way for them. Cf. Aristoph. Ran. 354, εὐφημεῖν χρῆ καξιστασθαι τοῖς ἰμετέρωσι χορόσιν.

70. τὰ νομισθέντα, usually explained as neut. plur. 'in wondert wise,' used adverbially as εὔα in 157, where see note; but the participle suggests rather a comparison with τὸ λεγόμενον employed in apposition in the sense of 'as the saying is.' Hence the meaning would be 'as is meet and due.'

71. κελαδήσω. The word which is in the mss is ὑμνήσω, which the metre shows to be wrong. Probably it was a gloss which crept into the text. If so, κελαδήσω would have been a likely word to be so explained. There is no passage in Greek literature which proves satisfactorily the possibility of a short vowel before μν, so we may dismiss the theory that ὑμνήσω can in this passage have the first syllable short. Sometimes the supposed shortening of the syllable before μν occurs in a passage which does not necessarily demand a short syllable, as in Pind. Νem. iv. 83, where the syllable corresponding to the first syllable of ὑμνος may be long as well as short; and in Aesch. Pers. 281, where a short anacrusis may well correspond to a long one, so that we are not forced to scan the first syllable of μεμνήσθαι as short. In other places the reading has suffered from the substitution by the copyists of a more familiar for a less familiar word, as ὑμνωδεῖ for μονωδεῖ in Agam. 990, or from the intrusion of a gloss, as πολύμαστον in Agam. 1459, which was probably a gloss on ἔρμωμάστευτος, Heinssoeth's admirable correction of ἐρίδματος in 1461. But it is not improbable that where we find instances of this impossible quantity with compounds from μῦσαμα we should omit the ν. Thus if Eur. Iph. Α. 68, δίδωσ' ἐλέσθαι ὑμνωδεῖ μπύστήρων ἕνα, is not altogether spurious, we might read μπύστήρων, a form derived from μάμας, and rendered probable by the fact that μάμας is a voc. proprium for marriage-engagements, as in II. ix. 394, Πήλειας θῆν μοι ἔπειτα γνυαλὰ γε μάσα σεται αὐτός.

72. μάκαρ and εὐδαίμον may be broadly distinguished as meaning, the former objectively, the latter subjectively, happy; 'blest is he who with joy in knowing the holy ceremonies liveth the
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blessed life, entereth his soul into the revel-band, and worships on
the mountains with mystic lustrations.' 

85. κατάγουσαι, 'bringing him home'; see the celebrated
passage κάτει... κατάξω in Eur. Med. 1015, 1016.

88. ἔχουσα, being pregnant with. Matthiae excellently compares
Hdt. v. 41, καὶ ἡ προτέρη γυνὴ τὸν προτέρον χρόνον ἄτοκος ἔσωσα τότε
καὶ ἔκτης, συνηυχή ταῦτα χρησαμένην. ἔχουσαν δὲ αὐτὴν ἀληθείᾳ
λόγῳ οἱ τῆς ἐπελθοῦσας γυναικὸς οἰκήμοι πιθόμενοι άχλεον. Paley,
after Musgrave (who, however, suggests τὸδ' ἔχουσα), makes ἔχουσα
= οὖσα, comparing καὶ ταῦτ' ἔχουσε κυμάτων ἐν ἀγκάλαις, Ran. 704.
But this is not a case in point, for the words are a quotation, in
which one word is suppressed: ἰχασ ἔχουσε κυμάτων ἐν ἀγκάλαις
is the whole line, and the verse is generally included among the
frag. dram. incert. of Aeschylus, to whom Didymus ascribes it,
though another Schol. attributes the line to Archilochus. Aristoph.
and, according to his usual manner, here uses ἔχουσε as governing
ἰχασ— a word which his audience would readily supply.
Moreover it is nearly certain that in that passage we should take
τὴν πόλιν as the direct object of ἔχουσε and entirely disconnect it
from the foregoing verbs which are usually held to govern τὴν πόλιν.
The only valid objection to construing the sentence thus is the fact
that then καὶ ταῦτ' would not begin the clause to which it be-
longs. But Blaydes in his excellent note on Ar. Ran. 704 shows
that καὶ ταῦτα need not stand at the beginning of its clause either
in prose or in verse; see for verse Ar. Ach. 168, Plut. 546, Diodor.
Com. iii. 546, τὴν ἐσομένην καὶ ταῦτα μέτοχον τοῦ βιῶν; and for
prose Hdt. i. 173, ii. 63, Dem. Mid. 533, Luc. Epist. Sat. iii. 35,
ἐπὶ καταγότα καὶ ταῦτα τῷ ἀμφορεί. In Eur. Supp. 165 ἐν μὲν
αἰσχύναισ ἔχω governs ἀμφίασεν. I believe the use of ἔχειν = ἐίναι
to be wholly restricted to adverbs of manner, καλῶς ἔχειν, ἀνακὼς
ἔχειν, etc., and to the quite different phrase, ἀμφί ἔχειν. Cf. Thuc.
ii. 81, where διὰ φιλακὴς = περιφλαγμένος. See Aesch. Theb. 99,
Xen. An. v. ii. 26. When Phot. explains ἔχουσε... ὀικοῦσε, he
refers to the two senses of ἔχειν χώραν, to be king of a country, and
to live in it.

89. ὀδύνων λόχ. ἀν., 'she bare him cast untimely from her
womb in the travail pangs of childbirth that the thunder brought
on its wing.' The thunderbolt brought on her travail prematurely;
ὀδύνων is the objective and βροντᾶς the subjective genitive. The
passage affords a remarkable example of the maintenance of an
elevated tone, in a case where an inferior artist might have failed
ludicrously.

94. θαλάμαις. I have accepted Wecklein's θαλάμαις for θαλάμους,
influenced by the acute note of Sandys who points out that Aris-
totle (περὶ ὑπνοῦ, § 3) uses θαλάμη for a cavity of the body. Hence
it would be a very suitable word here for the thigh of Zeus where Dion. was to mature for a second birth (cf. ἀρσενα νηδιν, 527). If we read θ&alumis we should render 'at once, in the very chamber of his birth,' which is a little frigid.

98. κρ. ἄφ’ Ἡρας. Cf. ἀδ&theta;νον . . . ἄπ’ ἀνδρόν, Soph. Oed. C. 1534; κρυπτόν is proleptic.

99. τέλεσαν. This word and Μοίραι are both voces propriae in dealing with an expected birth; and for this reason we must explain μοιρίδιον τελέσα, Pind. Isthm. v. 46, 'to bring to the birth in due time,' not felicem reddere, as Disson interprets.

101. ἐνθεν ἄγραν can hardly mean 'some taken from which': it might better mean 'some of which when hunted or sought after,' or, as Herm. appears to understand when he makes ἄγραν the predicate, 'whence (from which circumstance it arises that) the Maenads seek serpents, and, when caught, twine them in their hair.' The harshness of this had led me to suspect the soundness of ἄγραν; but Mr. S. Allen's simple correction of θηρότρφον into θηρότρφον removes all difficulty. θηρότρφον ἄγραν then = δράκοντας, cf. Phoen. 820, θηρότρφον . . . δράκοντας; and the whole sentence means 'whence the Maenads twine in their hair the serpents which they have caught,' lit. 'their beast-fed prey.' Dr. Sandys in an admirable note illustrates the connection of the serpent with the worship of Dionysus. The only other tenable suggestion on this passage is that of Mr. Morice quoted by Dr. Sandys in his Supplementary Notes (3rd ed. p. 259). He proposes ἄγραν θηρόφορον, 'booty (consisting) of beasts worn (as a wreath),' comparing Soph. Frag. 16, παρδαληφόρον δέρος, 'hide of leopard's-skin worn' as a garment.

106. μιλακε, 'break into blossom with the bright clustering briony.' Dr. Sandys thinks that briony is the nearest approximation to a correct rendering. Bindweed or convolvulus would be less suitable for a wreath. Yeow would not do at all, for its associations in our tongue lead us quite away from revelry and joy.

109. The Et. Magn. expl. βάκχος, ὁ κλάδος ὦ ἐν τελεταῖ, ἦ στέφανος, and Hesych. expl. βάκχαν by ἐστεφανώσθα. This is scarcely satisfactory, for βάκχος and βακχάν are not identical in meaning with βάκχος and βακχιοῦσθαι. I should rather take καταβ. = make thorough bacchants of yourselves, act the Bacchant with zeal. Elms. compares τὴν βεβακχιωμένην βροτοίς κλεινὴν Νύνσαν, Soph. Incert.

110. For εν κλάδοις cf. inf. v. 1168, 'Αγανήν μητέρ' εν διαστρόφοις δόσοι, and El. 321, σκηπτρέν ὦ ὤς 'Ελληναν ἐστρατηλάτε. So in Soph. Oed. R. 871 μέγας ἐν τούτοις θεός means, I think, 'mighty is God when armed with these' (i.e. with the νόμοι υψίποδε of which the Chorus has been expressing its veneration); and in Pind. Olymp. xi. 75 ἐν δόξα = gloriously.

111. ἐνδυτά, 'our bacchic livery of dappled fawnskins.'
112. πλοκαμοι must be understood in its primary sense of something twisted or curling (πλέκω), and must refer to the curling locks of hair which the Bacchants took from animals of the chase as a trimming for their fawnskins; 'tufts of white ringlets' is not a very unnatural way of expressing 'curly tufts of white hair'; but πλοκ. elsewhere always refers to human hair. Yet Reiske’s ποκάδων cannot be accepted, as the word never means 'sheep' but only 'flocks of wool.' The difficulties in the passage would be greatly mitigated by reading, as Mr. A. E. Housman has suggested, πλοκαμοι μαλλων, 'curls of white wool.' Such errors of transposed inflection are not infrequent, e.g. ψυξὴ... ῥόδων for ψυξὴ... ῥόδων, Aesch. Pers. 843; nomine corda for nomina corde, Ov. Fast. iv. 160. However, Dr. Sandys, Suppl. Notes, p. 259, 3rd ed., remarks that πλοκαμοι is used in Xen. Cynegetic. ix. of the 'twisted cord' of a deer-trap, which shows that πλ. need not always mean human hair, but can denote a twist or plait of any material. It was the custom of the Bacchae to fasten tufts of wool to the νεθρις, partly to enhance its dappled appearance, and partly because wool had some mysterious meaning in Greek religion; see Hdt. ii. 81; it was attached to suppliants' boughs.

113. ἀμφι νάρ. ὑβρ. ὀσ. The Bacchae are enjoined to be reverent in the handling of the wand, just as above they are exhorted to be true Bacchants: for the use of ἀμφι cf. Phoen. 1128, ἄλυρον ἀμφι μωύσαν, 'with a song'; ἀμφι βωμίου λιτάς, Phoen. 1750; ἀμφι γηγενή μάχην, Cycl. 5. The use of the pith wand was probably ordained to prevent the danger which might have arisen from arming frantic Bacchants with heavier staves. The θυρσει was tipped with a point and thus different from the pith wand. Eur. however in this play neglects the distinction, for in 251 Cadmus is said to have a ναρθήξ in his hand, and in 254 a θυρσος; again in 1158 we have νάρθηκα εὐθυρον. From the epithet ὑβριστάς, 'gay' or 'frolic,' we gather that the Maenads playfully assailed each other with these light pith wands. I would venture on 'rollicking' as a rendering of ὑβριστάς, but for the inevitable suggestion of Gilbert's 'rollicking, rollicking bun.'

120. Strabo mentions two classes of Curetes—one, the servants of Idaean Zeus and Rhea in Crete, whom he compares to the Satyrs, μετ' ὀργασμοῦ καὶ τοιούτων προπόλων ὀιὼν περὶ τῶν Δίωνυσον εἰσίν οἱ Σάτυροι, τοῦτον δὲ ὕπωμαίζον Κωρητάς. From these Cretan Curetes he distinguishes the Phrygian Curetes of Rhea or Cybele, and says, τούς δ' αὐτοῦς καὶ Κωρήσαντας καλοῦν. The names, however, are used indiscriminately.

123. τρικόρυθες. 'Ob triplex galeae marginem qui trium galearum super impositorum speciem reddebat.' Lob. on Soph. Aj. 846.

124-134. The meaning is this:—In the service of Rhea in Crete
the Curetes first invented and presented to their mistress the τῦμπανον or kettledrum, which was afterwards destined to become an accompaniment for the Bacchic cries of euoe. The Curetes in the service of Rhea in Crete sang to the accompaniment of the τῦμπανον and the flute strains such as were afterwards used in the orgiastic worship of Bacchus; and therefore the Satyrs, who stood in the same relation to Dionysus as the Curetes and Corybantes to Rhea (see note, v. 120), borrowed from the latter the tympanum, and introduced it into the festivals of Bacchus.

125. βυρσότονον κύκλωμα, ‘round of stretched hide,’ is the timbrel or kettledrum, called also τῦμπανον.

127. κέρασαν, ‘with the kettledrum’s roar they blended the wild call of the Phrygian clarions.’

129. κτύπον, in appos. with βυρσ. κυκλ. ‘to roar with the yells of the Maenads.’

131. ἔξανύσαντο, ‘won it for their own,’ stronger than ἡνύσαντο which means ‘to attain,’ ‘get at.’ Sandys.

135. ἀδύς, ‘full of joy is the Bacchant when he flings himself to the earth’; cf. for this use of ἄδυς Hipp. 289, καὶ σὺ θ᾽ ἡδίων γενοῦ. Also Soph. Oed. R. 82, ἄλλ᾽ εὐκάσας μὲν ἡδος, and Trach. 122, ἀδειὰ μὲν ἄντια δ᾽ οὐσω, where, however, the better reading is αἰδοῖα. See Jebb on Soph. Ant. 69 and Trach. 122.

137. νεβρόδος, gen. of material.


141. Βρόμιος is described as Exarch, not as being really present with them, but as supplying the orgiastic furor; their actual leader is the Bacchant, v. 145, the pretended servant of Dionysus, whom, of course, the Chorus do not suspect to be the god himself.

144. Sc. ἔστι, ‘there is a reek as of Syrian incense.’

145. See on v. 1. Mr. Macnaghten, Class. Rev. ii. 224, takes πλανάτας as nom. and regards φλόγα as governed by the three participles, ἐρεβίζων meaning ‘fanning by the speed of his running,’ for which he compares ἐρεβίζων ρωτίδοι, Ar. Ach. 669. He thinks it is awkward that φλόγα should be governed first by ἔχων and then by ἀναπάλλων, with an intervening part. ἐρεβίζων governing another substantive. But for a more remarkable phenomenon see Soph. Trach. 360-365, where in ἐπιστρατεύει . . . ἔτε . . . κρεῖνεi the intermediate verb has a different subject from the first and the third; and Thuc. ii. 3, where in ἡσύχαζον . . . ἐνεωτέριζον . . . κατενθύσαν we have the same anomaly.

147. The order of words seems in favour of taking ἄτοσει intrans. with δρόμω. ἐκ νάρθηκος not ἐν νάρθηκι, because the torch is fixed into, or tied to, the wand.
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149. \( \text{ἀνατάλλων} \), trans., as in v. 1190 below, 'inciting' to the dance.

150. \( \text{τρυφερόν} \), see below, v. 455. Though only sustaining the character of the servant of Dionysus, the Bacchant has all the bloom, luxuriance, and fragrance which the Greek attributed to the god himself.

154. \( \text{χρυσορόδου} \). Herodotus speaks of the Pactolus as \( \text{ψῆγμα} \chiρυσοῦ \, \text{καταφορέοντα} \, \text{ἐκ} \, \text{τοῦ} \, \text{Τμωλοῦ} \), v. 101.

157. \( \text{εὐμ} \), more Bacchico. See note on v. 1002 for instances of adj. used as adv.

161. \( \text{ξύνοχα} \, \text{φοιτάσιν} \, \text{,'in unison with the bands that troop to the hill, to the hill'} \); \( \text{φοιτάσιν} = \text{φοιτῶσαι} \) and takes the constr. which the participle would have had, as \( \text{τὰς} \ldots \, \text{κινήσεις} \, \text{τῷ} \, \text{σῶματι} \), Plat. Legg. 631 C, is justified by the fact that \( \text{κινεῖσθαι} \) would have been followed by a dative. In the same way many edd. take \( \text{ὀδίτης} = \text{ὀδεύων} \) in Soph. Phil. 147, but Jebb justly pronounces such a constr. to be there intolerable, and brilliantly emends \( \text{δεωὸς} \, \text{ὀδίτης} \, \text{τῶν} \, \text{νύμφων} \) μελάθρων.

163. \( \text{πώλος} \), cf. Tennyson's \textit{Talking Oak}—

Then ran she gamesome as the colt,

And livelier than a lark

She sent her voice thro' all the holt

Before her, and the park.

Cf. also the exquisite picture of the daughter of the North Wind in Soph. Ant. 985, who was \( \text{ἀμμπωμος} \, \text{όρθοποδος} \, \text{ὑπὲρ} \, \text{πάγον} \), 'swift as a colt along the sheer crag.'

169. Musgrave's correction, \( \text{βάκχα} \) for \( \text{Βάκχου} \), is quite necessary: the Bacchae cannot be said, as Paley suggests, to take pleasure in the movements of their leader Bacchus, for Bacchus was not their leader, so far as they knew. See note on v. 141.

176. \( \text{ἀνάπτειν} \). Perhaps 'to tie to the thyrsi pieces of ivy and wool.' \( \text{ἀνάπτειν} = \text{to tie} \), in Her. Fur. 1012. \( \text{ἀνάπτειν} \). \( \text{περιτιθέα}& \, \text{ανάπτειν} \), Suid. \( \text{ἀνάπτειν} \, \text{περιτιθέα} \, \text{φλέγεται} \). \( \text{Δίονυσις} \, \text{θεωτρεπέα} \, \text{βωμῶν} \, \text{ἀνάψας} \), Nonn. Dion. xliv. 101, means having kindled.

178. \( \text{ὡς} \), since, to account for his coming out unsummoned. He had heard the voice of Tiresias, and therefore had not to await the summons of the porter. Cf. Soph. Ai. 15.

182. Probably \( \text{ἐν} \) dropped out from its similarity to the last syllable of \( \text{πέρην} \); the mark of elision in the latter word is not likely to have been made by mistake. But the line may well be a gloss on \( \text{ἐν} \) patched up into a senarius by the help of v. 860.

183. \( \text{αὐθεσθαί} \, \text{μέγαν} \), 'to be glorified to greatness.' The adj. is proleptic.

184. \( \text{ποῖ} \) is due to the influence of the motion expressed in \( \text{καθυστάναι} \, \text{πόδα} \) and implied in \( \text{χορεύειν} \), like \( \text{τὰνθένε} \) above, 49.
185. ἐξηγοῦ, 'expound,' a word specially used in a religious sense, as when Aegeus says to Medea ἐξηγοῦ θεώς, cf. πραγματεύειν verba.

186. σοφός. In these matters thou art 'versed,' an allusion to the holy calling of Tir. Very frequently 'wise' is by no means the meaning of σοφός. In Pindar the word gen. means 'a poet.' In tragedy often 'an expert' as here, and more fully in Med. 686, σοφὸς γὰρ ἀνήρ καὶ πρῆσων τὰ τουίδε. It sometimes indicates a magic or mystical virtue as in Or. 213, ὥ πότνια λῆθη τῶν κακῶν ὡς εἰ σοφή, 'what an enchantress thou art!'

200. 'We do not rationalise about the gods.' For the dat. see below, v. 683, and note.

201. Plutarch, in a passage referring to these lines, paraphrases v. 201 by the words ἡ πάτρος καὶ παλαιὰ πιστὶς, understanding ὅρ. χρ. 'old as time itself.' This is, no doubt, the meaning of the words, 'left us by our fathers, nay, as old as time itself.' 'Coeval (with ourselves) in existence' is weak. Plutarch appears to misunderstand καταβάλλει, making it mean 'to be better than,' not 'to get the better of,' as if he had read ὑπέρβαλει. His words are ἄρκει γὰρ ἡ π. καὶ π. π. ἡς ὅν κ. ἐστὶν εἰπεὶν οὖδ' ἀνευρεῖν τεκμηρίων ἐναργεστέρων οὖδ' εἰ δὲ ἄκρας τὸ σοφὸν εὐρήτας φρενῶς.

203. Paley contrasts the meanings of ἄκρος in Aesch. Ag. 611 and 778. In the former ἄκρος denotes excellent; in the latter οὖκ ἄτ' ἄκρας φρενῶς means 'not from the mere surface of the mind.' So in Hec. 242. In Hipp. 255 ἄκρος has the same meaning as here, 'the depth of the mind.' In Hdt. v. 42 ἄκρομάνης has the sense of 'half mad.' Mr. Blakesley translates 'raving mad'; but he misconceives the grounds on which the other view is taken. Cf. ἄκροκέφαλος, Hes. Op. 565.

204. 'Some one may say that I do not respect my own gray hairs in thus dancing, but no, for,' etc.

209. διαιρότω. I cannot suggest any interpretation of this verse if the vulg. be allowed to stand. The sense which ἀριθμὸς bears in Tro. 476 and in Heracl. 997, both quoted by Bothe, and in Theocr. xvi. 87, quoted by Paley, is defined by the context: ἀριθμὸς ἄλλως is easy; not so ἀριθμὸς by itself. It is one thing to contrast πολλοὶ and ἀριθματοι, and quite another to contrast ἀπαντεῖς and ἄριθμοι. 'Nos numerus sumus' is easy; but could we say 'ab omnibus non a numeris Deus vult coli?' Yet numerus = 'detachment' in Tac., but ἄριθμος is only unit. 'A single individual' and 'a mere unit' differ toto cælo. διαιρότω δ' οὖδ'εν, making no distinctions, would be much better than the vulg. ; but in this sense the word is found more usually in med., though we have διαιρέων to disting., 'to be distinguished' (implying διαιρέων, 'to make distinctions'), in Aeschin 83, 32. I have adopted the reading of my friend, Dr. Brady, who suggested to me that Eur. wrote διαιρότω, the meaning of the whole sentence being, 'he has not made any divisions of the classes who
are to honour him; he wishes to be worshipped by all, without making any nice specification of the age, etc., of his votaries. "

\[\text{διαρξόντα is the word used by Aristotle, Pol. 1268 B, for making reservations or qualifications in a verdict, when the issue taken is simple.} \]

\[\text{διαιρόμενων may well have been a gloss on διαιρόμενω, as Mr. Brady thinks, of whose conjecture I have met with a strong confirmation in Suidas. His note looks as if he had this passage in mind—διαιρόμενα αἰτιατικῆς ἀναπτύσσων, καὶ δοκιμάζων, καὶ διακρίνων τα πράγματα, καὶ οἶν διαλέσειν αὐτῶν ποιών, Suid. 274 B. Neither Suid. nor Hesych. recognises διαιρόμενων in this sense, except in med. which is found in Plato. Dr. Sandys cites a very apt parallel to the general sense of the passage from Wordsworth's Ecclesiastical Sonnets, 43—} \]

\[\text{Give all thou canst; high Heaven rejects the lore} \]
\[\text{Of nicely-calculated less or more.} \]

210. \text{ἐπελ. It would have been in accordance with the usage of Eur. to make Tiresias end his speech by announcing the approach of Pentheus. Tiresias being blind, Cadmus is obliged to begin to speak, for the purpose of making the announcement. 'I shall say,' says Cadmus, 'what you would have said'—what would ordinarily have been set down for Tiresias.} \]

217. \text{ἡμῖν, ethical dative, like Soph. O. C. 81, ἦ βέβηκεν ἡμῖν ὁ ξένος, which means 'do we find ourselves alone?' (Jebb ad loc.) So Κρέων δόο ἡμῖν, ib. 723; σοῦ, τέκνον, εἰ μοι, ib. 845.} \]

224. \text{δη, ironical. Cf. Xen. Hell. v. 4, εἰσήγαγε τὰς ἑ爱国主义 δη, the pretended concubines. δηθεν is more usual in this sense. πρόφασιν is often used adverbially in the sense of 'ostensibly.'} \]

225. \text{πρόσθ' ἄγεων, 'to hold' =ducere. Cf. Ὀθῆβας δ ἀνάνδρους ἃδ' ἄγεις, v. 1037. ἄγεια depends on κλώ above.} \]

226. \text{χέρας, accus. of closer specification, depending on δεσμίους, and δεσμίους χέρας is exactly 'handcuffed.'} \]

227. \text{στέγαις, locative dative.} \]

235. \text{ Cf. χρυσέγουν ἔθειρησιν κομψώτε, ΙI. viii. 42.} \]

236. \text{δοσοῖς, locative dat. as στέγαις, 227; οἴνωπὸς is 'of ruddy face.'} \]

238. \text{προτείνων, 'under cover of the Bacchic rites.'} \]

240. \text{παύσω, 'I will not have him making his thyrse whistle through the air while he tosses his curls.' Unless the thyrse could be 'cracked' like a whip it is hard to see what else κτυποῦντα θύρσον could mean; for the rest cf. ξανθὰν χαίταν σείων, Cycl. 76.} \]

242. \text{ἐκεῖνος, sc. ἕξος γόης, the Bacchant, who is not suspected to be Dionysus himself. 'This,' says P., 'is the impostor on}
whose authority rests the whole story of Dionysus' birth and divinity.'

I have bracketed with Wecklein and others from 242-247. They have been led to take this course by the frigidity of the passage as a whole, but it has besides several marks of spuriousness: (1) The wrong use of ἐκπυροῦται in 244, (2) the ludicrously feeble epithet δεώνς in 246, (3) the violation of the pause in 246, (4) διστις ἐστιν unmeaningly borrowed from Hel. 306. Emendation might remove these errors, but why should the passage, if sound, be so thickly studded with them?

244. ἐκπυροῦται. For the tense see note on v. 2, and cf. Eur. El. 416. 'He,' says P., 'asserts the existence of a god D., whereas Semele's child was in fact utterly consumed along with his mother.' The interpolator forces on the word the meaning of taking out of the womb by the agency of fire. It always means to be burnt. In Her. Eur. 421 ὑδραν ἐκπυρασεῖν refers to the story that Heracles scared the neck of the hydra as he cut off each head, where though it may mean put out of existence by means of fire, the meaning objected to here is not thereby defended.

251. βακχεύοντ’. The reading is undoubtedly sound: this use of ἀναλνομαί is common in Eurip.; the βακχεύοντας of the ms arose from the not seeing that βακχεύοντ’ is the dual. Cf. αἰθέομαι σέο γῆρας, Nonn. xlv. 73.

The word πάτερ was omitted by the copyists, who perceived that Cadmus was really the grandfather, not the father, of Pentheus. He is again addressed as πάτερ in 1322. The verb ἀναλνομαί with the participle of another verb means not 'I refuse' but 'I am pained.' Elsewhere in this meaning it is always found in a negative sentence, as in Aesch. Ag. 583, νικόμενοι λόγους οὐκ ἀναλνομαί, 'I am not loth to yield to argument.' Cf. H. F. 1235; Iph. A. 1503.

256. ἐσφέρων νέον, Pentheus means that the more divinities there are, the more scope will Tiresias have for his augury from birds (πτερωτοῖς), and his profitable divination from the fire of sacrifices (ἐμπύρων μυσθοῖς). We find Tir. exercising these two kinds of divination in Soph. Ant. 999 ff., and similar charges of venality, are often brought against him.

261. This verse is not spurious, as is shown by ἔτι in the foll. verse. The meaning is, as Prof. Jebb has pointed out, 'there are some δργία in which women can bear a part without reproach (e.g. the Orphic and the Cabeirian); but when wine comes in then no longer is this the case.'

262. 'There is nothing good in the orgies.' Cf. Hel. 746, οὐδ’ ἵν ἄρ’ ὑγίες οὐδὲν ἐμπύρου φλογὸς, and Soph. O. T. 1196, βροτῶν οὐδὲν μακαρίζω. Cf. also Ar. Thesm. 394 where Eur. is described as calling women many bad names, and among them τὰς 'οὐδὲν
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υρίες,' τάς μέγι' ἀνδράσων κακῶν. Of course we must not render 'none of the orgies,' for this would imply a singular ὄργιον. The idiom is not uncommon; cf. θεσμῶν οὐδέν in Soph. Trach. 682 (the regular plur. is θεσμοί, though we find θεσμά in fr. 90 if the text is sound there); τάπιλοιπα τών λόγων, Soph. Phil. 24, where Jebb quotes τῶν σῶν λόγων | ἀρεστῶν οὐδέν, Soph. Ant. 499; τὰ λοιπὰ τῆς ἐστιάσεως, Plat. Rep. 352 B.

263. τῆς δυσεμβελας. ‘What impiety!’ Wonder is expressed (1) by gen., as here; (2) by inf., with δὲ (generally), as in Ar. Nub. 267, τὸ δὲ μὴδε κυνὴν οἴκοθεν ἐλθεῖν ἐμὲ τὸν κακοδαίμον ἔξοντα. Both forms are combined in Med. 1051 and Alc. 832. The reading of the mss εὔσεβείας could only be taken ironically, and we can hardly believe that Eur. would have put an ironical exclamation into the mouth of a tragic Chorus.

270. I have accepted Wecklein’s view of the reading here; δυνατὸς looks very like a gloss on οἶς τε. Shilleto’s θρασύς δὲ, δυνατὸς καὶ λέγειν οἶς ἐστ’ ἀνὴρ is strongly recommended by the fact that the words τοῖς θρασεί καὶ δυνατοῖς λέγειν occur in Dem. Androt. 601, while the position of καὶ is against his emendation. But δυνατὸς καὶ οἶς τε in a poet would be a crowning instance of bad style. Here certainly δυνατὸς could not mean ‘in a position of authority.’ In illustration of θρασύς δὲ γλώσσῃ cf. Soph. Aj. 1142, γλώσσῃ θρασύν; Eur. Or. 903, ἀνὴρ τις ἀθυρόγλωσσος ἵσχυν θράσει.

271. νοῦν οὐκ ἔχων, ‘because (being θρασύς) he has no sense’: νοῦν μὴ ἔχων, ‘if he has no sense.’

272. οὖτος δ’ ὁ δαίμων. The order is οὐκ ἄν δυναλμήν ἔξειτεῖν ὅσοι μέγεθος καθ᾽ Ἑλλάδα ἐσται οὖτος ὁ δαίμων, but the last words usher in the sentence for rhetorical effect. The verse is rendered by Accius Bacch. fr. 9, 2, neque sat ſingi neque dicit potest | pro magnitate.

276. Θῇ δ’ ἐστίν. This is in parenthesis. The two compared are Demeter or Gaea—call her which you will—and Dionysus.

277. ἐν ἐπιροῖσιν, lit. ‘in respect of solid food,’ like ἐν σοὶ γελῶ, Soph. Ant. 551; ἐν βανῶσιν ὑβριστῆς, Aj. 1092.

278. ‘But her successor, the son of Semele, invented the beverage of the grape to match.’ Nonnus xlv. 101 has in a passage manifestly based on this—

οὖτος ἀμαλλοτόκως Σημήτερη μοῦνος ἐρίζει ἀντίτυπον σταχυόσαιν ἔχων εὐβοτρυν ὑπώρην,

which seems to show that he took ἀντίπαλον as belonging to πῶμα. The usual reading ὅς δ’ ἐδθεν ἐπὶ τὰντίπαλον is explained as meaning ‘he who addressed himself to the supply of a corresponding (correlative) want in our nature,’ namely drink, or ‘he who has reached equal importance with her;’ the first interpr. is not in the Greek, the second is both forced and unsuitable;
there is no question here of a comparison between Demeter and Dionysus, and if there were Tir. would have given precedence to the latter. A reference to the Critical Notes will show that this greatly improved reading is due to Mr. Housman, the author of many acute and convincing conjectures on the Greek and Latin poets. My friend Prof. Palmer, when I mentioned to him Mr. Housman's emendation, remarked that it derived a further confirmation from the fact that ὃς τ' ἔπειτ' ἐφ' τριακτῆρος ὀξέαι τυχών, Aesch. Agam. 171, shows ὃς ἦλθ' ἔπειτα to be a most natural expression for 'a successor.'

282. οὐνοῦ. 'Sleep's oblivion of the cares of life'; οὐνοῦ is the subj. gen. and κακῶν the obj. gen. Cf. ὁδινῶν ... βροντᾶς above, 88.

284. σπένδεται. A play on the two meanings of the word, to be poured out in libation, and to conciliate or make peace with one. The passive of σπένδω is post-classical, and the thought is more Latin than Greek and more Christian than pagan. A Latin might say dumque libatur litat.

284-297. These verses are bracketed by Dindorf, who saw that the seer who celebrates Dion. as the giver of wine (279), the inspirer of prophets (298 ff.), and the author of panics in armies (302 ff.), would not digress from his subject just after he had entered on it to explain an irrelevant legend. Moreover the explanation is a piece of rationalism not consistent with the character of one who had said above (200) οὐδὲν σοφιζόμεσθα τούι δαμοσύν, and contrasting strongly with the unreserved acceptance of the legend in its literal sense by the Chorus (96-100, 519-529). It may, however, be held that, as Prof. Jebb has observed, 'it is a rationalism which holding to the substance of faith seeks to purge it of its gross accidents.' It may further be urged that such rationalism may even be found among professing believers in our own day. A geologist attacks the Mosaic cosmogony; a Broad-Church Dean replies, 'It is a mistake to take the Mosaic account in its literal sense; rightly explained it is not inconsistent with the conclusions of science.' Pentheus is the man of science who inveighs against the myth in its crudest form; Tir. is the theologian who introduces subtle explanation; the Chorus represent the rank and file of the Church who often do not feel bound to think about the question at all.

But all these considerations only show that the verses might be sound, that there is a theory on which they might fitly be put into the mouth of Tir. As against the soundness of the passage, there are still two positive arguments, (1) the quality of the diction, (2) the relative length of the two speeches, that of Pentheus, and that of Tir. in reply. As arranged in the text, the speech of P. contains 41 verses, that of T. 48, which closely enough conforms
to the general law of symmetry, the reply of the aged prophet being naturally a little longer than that of the impetuous young king. But if the impugned passage be retained the reply of T. extends to 62 verses. The argument drawn from the quality of the diction will have more weight or less according to the view which one takes of the general quality of Euripidean diction. To me the verses 284-297 seem irrelevant and below the Euripidean standard.

291. οία δή. Resorted to an expedient which none but a god could carry out. Cf. Xen. Hell. vi. 4, 26, μάλα χαλεπῶς πορευόμενοι οἱ Δακεδαμώνιοι, οία δή ἐν νυκτὶ ἀπίστευσαν.

292. 'He tore out a part of the air, and made it into a hostage (to give to Here), but the real D. he sent out of the way of the jealousies of Here.' The expression is unsatisfactory and the sense deficient if we take the constr. to be (1) τὸν ἐκδίδων δήμηρον Ὁρας νεικέων, 'he transformed this (piece of air) into (the semblance of) Dionysus, giving it as a hostage against the heart-burnings of Here,' that is, that Here might be satisfied, believing that she had the real Dion. in her power. Nor is constr. or sense improved by (2) ἐθηκε τὸν ἐκδίδων δήμηρον Ὁρας νεικέων, 'he made this (piece of air) a pledge against the jealousy of Here, putting out Dionysus' to be nursed by the nymphs.

296. ὄνωμα μεταστήσαντες. A fanciful etymology, resting on the similarity in sound between μηρόω and δήμηρειν.

297. ὁμήρεις = δήμηρος ἐγένετο, 'was a hostage'; in Rhes. 431 the word means 'to give as a hostage,' and the word does not apparently occur elsewhere in classical poetry. The rationalising version of the myth urges that a confusion between μηρός and δήμηρος generated the grotesque part of the popular legend.

λόγον, sc. τι ἐτράφη ἐν μηρῷ Δίας.

299. ἔχει, 'implies,' 'entails'; cf. ζῆλων οὐ σμικρὸν γάμῳν ἐχουσα, Hec. 352.

300. πολὺς, proleptic. 'in his might'; cf. ἢν πολὺς χαρῆ, Or. 1200; ἦν πολλῇ βιγῆ, Hipp. 443.

304. 'Panic hath scattered a host or ever they put forth their hand to the spear.'

305. μαυλό δὲ καὶ τοὺτ ἐστὶ. The difference between the Greek and Latin construction is well illustrated in a passage quoted among others by Matthiae, τοῦτο πηγή καὶ ἄρχη γενέσεως, Plat. Phaedr. 245 C, which Cic. Tusc. I. translates, hic fons, hoc primum.

306. For this use of ἐστὶ in menaces cf. below, v. 535, and Aesch. Eum. 812, ύμεῖς δ' ἐστὶν ἀλλόφυλον ἔλθοντι χθόνα | γῆς τῆσδ' ἐρασθήσεσθε, also Prom. 928.

308. βάλλοντα governs κλάδον. Cf. Or. 51, φάσγανον ἐπ’ αὐχένος βαλέιν.

311. vocēi. This sentence is parenthetical.

314. οὐχ ὁ Δ. Dionysus will not compel women to be chaste; that depends upon their disposition, and it therefore is the important point to consider: neither, on the one hand, shall the unchaste woman be compelled to be chaste, nor, on the other, shall the chaste necessarily become unchaste when she joins the orgies of the bacchants.

316. Cf. Hipp. 80, where, according to Fix, Par. has ἄει.

318. Suidas quotes this line, ὃ νοῦς ὅ σῶφρων, probably from memory.

327. Burges’ conj. ἄνευ τοῦ θεῶν is unnecessary. Tiresias intimates that he believes Pentheus to be the victim of some aberration of judgment, produced by some artificial means. The poet wishes to hint that Tiresias knows the snare into which Pentheus is being led by the pretended bacchant, and believes that his mind is already under the influence of some supernatural infatuation. So the Schol. on Hipp. 318, μῶν ἐξ ἐπακτοῦ πημονῆς ἐχθρῶν τινος, explains by a reference to magic influence, ἐξωθεὶν ἐπαγομένη γοητεία παρὰ τῶν ἐχθρῶν.


332. πέτει, ‘thou art light-minded.’ Flighty is hardly a word suitable to dignified speech. φρονῶν, ‘your wisdom is very foolishness,’ Sandys.

334. καταψεύδον καλώς, ‘hold by the fair fiction that he is, to the end that both Semele be held to have borne a god, and glory fall to us even unto all our kin.’ The δοια πανουργῆσασα of Soph. Ant. and the splendidē mendax of Hor. will occur to every one.

336. For the double dat. cf. v. 619, below.

340. The order of the words seems in favour of taking ἐν ὅργασιν with κομπάσαντα, not with διεσπάσαντο. Besides, the picture is thus more vivid, as it calls our attention rather to the boasting of Actaeon than to his death.

341. στέψω is the aorist conjunctive, not the future: the conjunctivus hortatīvus occurs again in v. 527.

343. οὗ μὴ προσολοίσεις χειρά, ‘Touch me not! Away to thy revels, and infect me not with thy folly.’ οὗ μὴ with the aor. conj., denies; with the fut. indic. interrog., prohibits. See note on v. 852. The reading of C. is strange. See Adn. Crit.

345. τόνδε. The reading of C., τίνωδε, is a strong confirmation of the soundness of Elmsley’s conjecture, δίκην for δίκη. For δίκην μέτεμι τόνδε, cf. vv. 607, 1289. Cf. also τίνα τάκεις οἰμωγάν Ἂγαμέμνονα; = τί οἰμώζεις τηκομένη Ἀγαμέμνονα; Soph. Ελ. 123;
γένος νέωσον εὐφρον’ αἶνον = γένος αἴθις αἴνει, Aesch. Supp. 528; κτίσαι βοῶν μάχ' άρη=βοῶν άρη, ib. 627; and Soph. Ant. 1105, Aesch. Theb. 278, Ag. 787.

354. λυμαίνεται. λυμεών is often applied to an adulterer; still oftener to 'a profligate or 'bully' such as the ebrius ac petulans of Juv. iii.

355. πικράν, 'having learned what a sorry thing for him has been his bacchic sport in Thebes'; πικράν is predicative, as πικρότατος in 634.


357. ἐξεστώς, 'stark mad art thou now, foolish as thou wast even before.' I have corrected (anticipated as I find by Badham) ἐξεστης to ἐξεστώς. What kind of a style would it be to write 'thou art mad now, and before thou wast foolish'? καὶ πιν is 'even before,' and the meaning is 'foolish as you were before, now you are downright mad.' The tense of ἐξεστῶς is the right one, and the syncopated form of the perf. part., though really the normal form in all Attic writers, might have puzzled the copyists; ἐξέστης φρένων might mean not only 'you were out of your mind,' but 'you went out of your mind.' We have the form ἐστάναι in 926.

362. νέον, i.e. κακὸν as in Med. 37, μή τι βουλεύσῃ νέον.

365. ἤτω, 'but let that pass.' He dismisses the painful thought of their age and feebleness with a colloquial 'well, no matter!' which I own does not seem to me to rise to the level of tragic dialogue.

366. Πένθευς ... πένθος, 'see that Pentheus be not to thy house the fit and apt construction of his name.' Such plays on names are very frequent in Greek. Cf. Shakespeare, Cymbeline, v. 5—

Thou, Leonatus, art the lion's whelp,
The fit and apt construction of thy name.

370. Hosia is invoked in her twofold character; Hermann first rightly explained it, 'Οσία μὲν παρὰ θεοὶς, οισία δὲ παρ’ ανθρώποις νομιζομένη, Hosia both in heaven and on earth.

372. φερέω, 'pliest (lit. nearest) a golden wing.' So described as pervading heaven and earth.

378. οὖς τὰδ’ ἔχει, 'of whose gift it cometh, that men join the rout and laugh when the clarion calls and bid dull care begone, whenas cometh in the gladness of the grape at the banquet in honour of the gods, and at the ivy-crowned revel the bowl bringeth to men sleep.' It is better to take θιασεύειν as intrans. like γέλασαμ, though it can be used trans. as in Ion 552. Dr. Sandys in an admirable note points out that Ar. in a passage reminding us of this, and evidently a reminiscence of
it, couples together *music, wine and sleep*. The passage, Pol. viii. (v.) 5, 2 (1839 A), may be thus rendered:—'Should we have recourse to *music* for amusement and relaxation, as we have recourse for these objects to *sleep* and *conviviality* (μέθης), which are not in themselves so much really good as pleasant, and which at the same time in the words of Euripides bid *dull care begone.*' The fact that Aristotle classes μέθη with ὑπνος and μονωκή as 'knitting up the ravelled sleeve of care' teaches us that from the ancient point of view there is no jarring note (though to modern ears there would seem to be) in contemplating in a passage like this drowsiness as the climax of revelry.

382. δαίτι θεών, the banquet *in honour of* the gods, an epicism, as often in Homer, *e.g.* θεών ἐν δαίτι, Od. iii. 336; θεών ἐν δαίτι θαλέτι, viii. 76.

391. ξυνέξει. The allusion is to the present *division* between Cadmus and Pentheus, and throughout the moralising of the Chorus has reference to the existing conjuncture.

395. τὸ σοφόν. Cf. Or. 819, τὸ καλὸν ὦ καλὸν, where the Schol. explains τὸ καλὸν by τὸ καλὸν δοκοῦν γεγενησθαί. So here overwise-ness is not real wisdom.

397. βραχὺς αἰῶν. This is the pred., as was acutely pointed out by Dr. Sandys, who compares an exactly similar use of βαρὺς αἰῶν in Iph. T. 1122. The meaning is 'harbouiring thoughts that beft not man is but shortening our span of days.' There is no doubt a reminiscence of Homer's (Π. v. 407) ὄττι μάλ' ὅν δηναιὸς ὅς ἄθανά-τουσι μάχηται, or of another passage (Π. vi. 130), which tells how the life of Lycurgus, like that of Pentheus, was cut short by his contumacy towards Dionysus.

ἐπὶ τούτῳ, sc. ἐπὶ τῷ μὴ θνητᾷ φρονεῖν, 'at the cost of losing his lowliness of thought,' whoever at this cost pursues what is above him will miss what is within his reach. φέρω is 'to receive or gain,' a sense more usual in the middle, but common enough in the active; *e.g.* in Soph. Oed. R. 590, 1190; Oed. C. 6. So also κομίζω for κομίζομαι, for which see Jebb on Soph. Oed. C. 1411.

402. μανωμένων. 'These,' says the Chorus, 'in my mind (παρ' ἐμοιγε) are the madmen,' not Cadmus and Tiresias whom Pentheus thinks mad.

403 ff. The places mentioned in this strophe are all connected with the worship of Dionysus who was associated with Aphrodite in Cyprus, and with the Muses on Olympus and in Pieria, while in Egypt he was worshipped as Osiris.

405. θελειφρονεῖs is to be taken with θνατοῖον, 'which soothe the minds of mortals.' Cf. Iph. Taur. 450, δουλείας ... παυσίπνοος.

406. ἄν, sc. γὰν. I have not hesitated to insert a θ'; it would naturally have fallen out, coming so near another θ'. We find καρπίζωνι, ποτίζουσι, εὐκάρπα ποιοῦσι, in Hesych., who perhaps had
this passage in mind, and who certainly understood by this word actual irrigation, not enrichment by conveyance of merchandise, as Herm. explains in defending the vulg. ἄν θ' = γὰν θ' ἄν does not seem to me to present much difficulty. The ellipse of γὰν in a list of countries is surely not harsh. Moreover we have in Tro. 825 ἄ δὲ σὲ γενναμένα with a similar ellipse of γὰν, where the word is far harder to supply than here. The land described is of course Egypt, so the reading Πάφον θ' ἄν ἐκ. may be dismissed at once. The metrically preferable reading in the antistrophe is undoubtedly ἵσαν not ἵσα.

410. This allusion to Macedonia, as well as that in v. 565, reminds us that the play was written in that country.

413. προβακχήμε. The strangeness of this word invented for the occasion is excellently represented in English by the rendering 'van-courier of the Bacchic throng,' tastefully suggested by Dr. Sandys.

419. ὀξβοδότειραν. Cf. the beautiful frag. from the Crespontes, Ελράνα βαθύπλοντε καὶ καλλίστα μακάρων θεῶν | ἔλθε μοι σέβειν ὡς χρονίζεισ, Frag. 462.

421. ἵσαν. 'Equally on the high and low has he conferred the enjoyment of the bowl that drows cares.' Cf. 283. The sense would be equally served by ἵσα, a pred. adj. agreeing with τέρψιν, and by ἵσα acc. pl. neut. taken adverbially; but if we read ἵσα we must alter Πάφον in the strophe, and it is most unlikely to have been inserted by mistake. The words ὀξβομ and χειρονα indicate the social extremes; χειρονα is 'low manners' in Od. xviii. 404, Π. i. 576. For διδώμα followed by ἐς instead of the dat. cf. ἢν σὴν εἰς εἶμι εὐνοιαν δῆδος, Hel. 1425; χάριν εἰς θεοῦ, Phoen. 1757. Similar is συνάπτευ εἰς 132 above. We have ἐν instead of εἰς in ἐν ἀμετέρα γνώμα λίρας ὡπασε θεσπιν ἄδαν, Med. 424.

427. I read σοφὰν with the mss, and take ἀπέχειν as depending, like διαζην, on μέλει. σοφὰν is thus taken proleptically, to keep his mind in wisdom away from the over clever. ἀπέχειν is more usually followed in this sense by the gen. simply or by ἀπὸ with gen., but the common use of παρὰ, 'away from,' justifies its substitution for ἀπὸ. The two are used together in exactly the same sense above, 118, ἀφ' ἵστὼν παρὰ κερκίδων θ', and παρὰ μηροῦ, 'from his thigh,' is common in Homer. It is true that here we have a case, not of motion from but, of rest away from. I do not know any instance of παρὰ in precisely this sense, but ἀπὸ has it in ἀπὸ πυτῆρος, Soph. Oed. C. 900 (where see Jebb's note), 'away from the rein,' that is 'unchecked by the rein.' Cf. Hamlet's 'from the purpose of playing' = 'away from.' 'alien to.' Cf. also ἐκ καλυμμάτων = ἐκκεκάλυμμενον, 'unveiled,' Soph. Trach. 1078; ἐγὼν ἐκ πατρίδος, 'I am an exile,' Od. xv. 272. It seems impossible that Eur. could have written πραπίδα φένα τε περισσῶν παρὰ φωτῶν in the sense of 'the
thought and the mind that come from the overwise’; at least it would be requisite to produce a passage where πραπίδα and φρένα indicate the product of the act of thinking, for in no other sense can the thought be said to come from the thinker; and if Eur. had wished to attach to φρένα such an unheard-of sense as ‘a thought,’ the last thing he would have done is to add πραπίδα, which if possible still more distinctly indicates the seat of the reason, not the objective thought; now the seat of the reason cannot be said to come from a man. The least objective word for ‘a thought’ which could be used is φροντίς, as in Ar. Nub. 763, ἀλλ’ ἀποχάλα τὴν φροντίδ’ ἐσ τὸν ἄερα, | λυόδετον ὤσπερ μηλολύθην τοῦ ποδός.

430. φαυλότερον = ‘commonplace’; φαύλον is coupled with ἀκομψον in a frag. of Eur. φαύλον ἀκομψον τὰ μέγαστ’ ἀγαθῶν, where as here he holds with Bacon that many common things be excellent good. Again κομψοι and φαυλότεροι are contrasted in a frag. from Telecleides quoted by Athenaeus, iii. 82 b. If with many edd. we read περ for τὸ we must render ‘the commonplace views that the mass hold and act on, these would I preach,’ which is almost indistinguishable in meaning from the reading in the text ‘the views that the commonplace public hold and act on, these would I preach.’

436. ὁ θὴρ ὃς’ ἡμῖν, ‘we found our quarry docile.’ The met. in ἄγραν is kept up. For ἡμῖν eth. dat. see on 217 above.

440. εὔπρεπές ποτούμενος. The middle with a pred. adj. must mean making for oneself. Now as Dion. was at least as much interested as the servant in the seemliness of the arrest, there seems no reason why we should desert the mss, ‘turning for himself my task to seemliness.’ It is not necessary to punctuate with Herm. ἐμενὲ τε τοῦμων, εὐ. π., as there would be some obscurity about the meaning of τοῦμων. Such was the god’s dignified behaviour that the usually humiliating experience of being arrested acquired for him a grace and seemliness.

442. ἐπιστολαῖς ἐντολαῖς, ‘command, behest,’ as in Aesch. P.V. 3.


448. ἀνίκαν, ‘the keys undid the doors’; this is a rare use of ἀνίκαμ, but we have σημαυτρ’ ἄνειλ, ‘having broken the seal,’ in Iph. A. 325, and πολας ἀνεσαν, ‘they opened the gates,’ in II. 21, 587. κλῆδες means στέμματα in Tro. 257.

451. See Adn. Crit. On this verse is one of the very few scholia on the Bacchae, which Matthiae first published, taken from Flor. 2 (C.), on the authority, I suppose, of F. de Furia: the schol. is τοῦδ’ ἐμοῖ, which is perfectly inapplicable to the passage
as hitherto arranged by editors from Musurus down. C. must have read μαίνεσθει χειρῶν τοῦδ’ ἐν ἀρκυσίν γάρ ὦν, 'ye are mad; for once in the toils of my hand,' etc. This would put γάρ out of its place. However, γάρ occurs in the sixth place in Soph. Phil. 1451, καὶ ἂν καὶ πλοῦς δάρ' ἕπειγει γάρ, and in the fourth place in v. 477, below, and may be further defended by the consideration that χειρῶν τοῦδ’ ἐν ἀρκυσίν, being a complex phrase standing for one single conception, may therefore be treated as one word. Δάξνοσε is evidently a mere guess—the first that would occur to any one—but a bad one, for if Pentheus had said 'seize him,' here, he would not have said it again at 503. Bothe’s conjecture, μαίνεσθει χειρῶν τοῦδ’, is ingenious; but Dion. had shown anything but 'madness,' he had shown on the contrary a marvellous reasonableness and quiet dignity. Pentheus would not deliberately reverse the truth. The reading which I have given affords a perfect sense without any change, and accounts for the gloss, which in this case, and in this case only, would be not only pertinent but necessary. The metaphor is defended by Med. 1277, ὃς ἔγγυς ἰδὴ γ’ ἐσμὲν ἀρκύσιν χειρών, and by Alc. 955, καὶ σ’ ἐν ἀφυγκοσι χειρών | εἶ δὲ θέα δεσμοῖς. μαίνεσθαι is specially applied to Bacchic frenzy; in Nonn. Dion. xlv. 227, seqq., the Moon says of herself: ίσα δὲ Βάκχῳ | κοιρανέω μανίς ἑτερόφρονος, εἰμι δὲ Μήνη | Βακχῦσ, ως οἴ τε μοῦν ἐν αἰθέρι μῆνας ἐλίσσω, | ἄλλ’ ὦτι καὶ μανίς μεδέω καὶ λύσσαν ἐγείρω. When Burges gave μέθεσθε for μαίνεσθε he was carrying out his usual principle of treating the Greek plays as he treated the exercises of students, and sometimes rewriting whole passages. He never asked himself how it happened that the mss give us μαίνεσθε with a gloss applicable to it, if Eur. wrote μέθεσθε, a reading to which the gloss is in no way relevant. The word μέθεσθε was consistent with the metre, and seemed easy to translate; and so it is, if we suppose that the attendants had grasped the god by his hands, and were now told 'to let go (their grasp of) his hands.' But μέθεσθε χειρῶν τοῦδε could not mean 'let loose his hands,' which would be μεθετε χέρας τοῦδε. Now is it not ludicrous to suppose that the attendants were holding on to the hands of their gentle and unresisting captive? On the other hand, μαίνεσθε is a most pertinent answer to the warning conveyed in σοι δὲ τᾶλα χρῆ μελεων; it justly introduces his boast that the prisoner is completely in his power, and it may well be addressed to the whole posse who no doubt by looks and signs indicated their approval of the tone of their spokesman.

454. ὡς ἐσ, 'that is, for enticing women, for that is your end in coming to Thebes.' Cf. 237.

455. οὖ πάλης ὑπὸ = ὑπὸ ἄγνωστας. A gymnast would naturally not wear his hair long, and so long hair would show a man not to be a gymnast; but the healthful exercise and training
might cause a strong thick healthy growth of hair, such as Electra refers to, ὁ μὲν παλαίστρας ἀνδρόσ εὐγενοὺς τραφείς, El. 527 ; so the two passages are not inconsistent. Cf. οὐκ ἀφόδειξιν = non-revelation, Ηιππ. 197 ; η οὐ περίτειχίσας, the stoppage of the blockade; οὐ φιμ = νεόγυν; οὐθέλω = νόλο; οὐκ ἐδ = νεότο; οὐκ ἀμείνον, it is better not; οὐ πάνυ, certainly not; οὐ πάνυ νεόνικα, I have never even noticed it, Plat. Phaedr. 229 C. Cf. also οὐ καρφι γι' below, 1288, and τὴν ἀφρῆν μηδὲ κτήσις, Plat. Gorg. 66 (478 C).

457. ἐσ παρασκεκενή = usque ad pigmentorum apparatum. Cf. Τρο. 1201, οὐ γάρ ἐς κάλλος τόξας | δαίμων δίδωσιν, our fortunes are not such that we can afford costly offerings; Τρο. 1211, οὐκ ἐσ πλησιμονάς θηρίωμαι, not pursuing these occupations to excess. The Bacchae used gypsum and other applications to whiten their faces. Νουννος mentions the practice several times. Render ‘whose fairness is of art.’ The interpretation ‘for the furtherance of your object,’ namely, the ensnaring of women, would seem to require ἔκ or ἀπο rather than ἐς. The particle δὲ answers to μὲν in 453, the intervening πλάκαμος to πλέως being parenthetical and explanatory of ἐφ' ὀπερ ἐς Θήβας πάρει, 454.

458. οὐχ ἥλιο βολαϊσ. This is like οὐ πάλης in 455; the fairness of complexion is produced by not exposing the face to the sun and remaining under the shade.

462. ποι., ‘no doubt.’

465. πόθεν, ‘how came you then to bring these rites to Greece?’ Sandys; not ‘from what place’ as the answer shows. This is a very rare use of πόθεν, but it is found in 648, ομι in πόθεν χοᾶς ἐπεμβεν ἐκ τίνος λόγου, Αesch. Cho. 505. The only other course would be to make πόθεν mean παρά τίνος, ‘from whom did you get these rites?’ but of that use too exx. are wanting: εἰσεβδησε (1) ‘brought me into’ his rites, that is ‘initiated me into them,’ or (2) ‘sent me’ to Greece; the latter interpr. is supported by the fact that Dion. afterwards adds the words καὶ δίδωσιν δργια. 469. ἡγάγασεν, enlisted you in his service. Troops pressed on board are called by Thuc. οί ἀναγκαστοί ἐσβάντες. So Homer’s ἀναγκαῖοι πολεμισταί. Was it by a dream or in bodily presence that he called you?

471. σοι, eth. dat. ‘how do you find them’; see on 217.

472. Cf. orgia quae frustra cupiunt audire profani, Catull. lxiv. 260.

475. ἐκιβδῆλευσας, ‘well hast thou tricked thy phrase.’

478. It should be well kept in mind that Dion. sustains throughout the character of the Βάκχευς, and never speaks as the real Dionysus.

479. παρωξέθευσας, ‘thou hast turned my question,’ met. from diverting the channel of a stream.

asks Strepsiades which measure he prefers (trimeter or tetrameter); Strepsiades says he prefers the half pint measure; to which Socrates replies, oúdoν λήγεις = nugaris. So λήγω τι; = am I right?

482. 'No, every man of the barbarians celebrates our choral ritual.' δρύς is a cognate accus. See on 556.

488. 'Even in the day a man might find foulness to do.' The sentiment is not unlike that of 316-318. Moral conduct depends on the subject, not on his surroundings.

490. 'For thy folly and as a blasphemer.'

491. The bacchant, not the god, who is not recognised till near the end of the play (1340).

494. The custom of consecrating one's hair to a god is mentioned Il. xxiii. 142, Virg. A. vii. 391, Aesch. Choeph. 6, and in other places.

498. Hor. Ep. i. 16, 78 fancifully supposes the bacchant here to refer to Death the deliverer. Equally fanciful and erroneous is his criticism on the Odyssey—

quid virtus et quid sapientia posset
Utile proposuit nobis exemplar Ulixes.

The reply of Pentheus is ironical, 'yes! when you stand amid your bacchants and invoke him,' his meaning being 'you will never escape from me and join your maenads again.'

503. καταφρονεῖ με. σὲ δὲ ταῦτ' ἀρέσκει; ἀντὶ τοῦ σοι, 'Ἀττικῶς. σημειωτέον δὲ ὁ τὸν Ἀττικὸν κέχρηται τῷ τοιούτῳ σχήματισμῷ· ὥς καὶ Εὐριπίδης ἐν Βάκχαις 'καταφρονεῖ με καὶ Θήδας δὸς.' Schol. on Ar. Ran. v. 103.

506. With this desperate verse I can do nothing better than print it in its corrupt state in the text, making a few remarks on the least impossible of the suggestions which have been made. I agree with Munro that Persius got his quidnam victuri gignimur from the Porch, not from Eur. through Hor., and that Eur. would not have written δ τι ζῆσ in the sense of 'what blind life you are leading' or in the sense of quid sis. On the other hand, though Munro's ζῆσ is good, the aposiopesis is very unnatural. Catullus who, we have seen, was familiar with this play has xvii. 22—

Ipse qui sit, utrum sit an non sit, id quoque nescit,

from which it may be argued that Cat. took the words δτι ζῆσ (not δ τι ζῆσ) in the sense of 'that you are alive.' My own ἀρ' εἰσέτι ζῆσ is far too rash. My friend and colleague Mr. Bury has communicated to me a very ingenious suggestion, that for oὗθ' ὅστις εἶ we should read oὖτος, τέλετος ἵνα εἶ; 'knowest thou that thy life is blind? Ho! who art thou?' (It will be observed that I have given a rendering compatible with both δτι ζῆσ and δ τι ζῆσ.) For the sudden
appeal cf. Aesch. Suppl. 911, οὖτος τί ποιεῖς; see also Jebb on Soph. Oed. C. 1627, where a god says ὁ οὖτος, οὖτος Οἰδίπους, and that in the middle of a speech. It will be observed that if οὖτος τίς ἐί were wrongly divided οὖτ' ὅστις ἐί the correction to οὖθ' ὅστις ἐί would be inevitable. This reading at all events justifies the next verse, a difficulty which Munro felt in all the other suggestions.

503. See on 367.

512. ἡ διεμπολήσομεν ... ἡ κεκτήσομαι. For the change of number cf. με ... ἡμῶν, 616, 617; φράσω ... στειλώμεθα, 669; φέρομεν ... ἀνασπάσω, 949; αἱδούμεθα γὰρ τὰ λελεγμένα μοι, Hipp. 244; ἤγερσόμεθα ... δοκοῦσα, Iph. T. 348; εἰ θαύμαζον γὰρ μή μοι θέμις, Iph. A. 834; πεπώθαμεν ... λέγοιμ' ἄν, Hel. 22.

513. κτύπους, double constr. of παύω with gen. and accus. Cf. Ion 1492; El. 199; Suppl. 87; Aesch. Cho. 223. For κτύποι, plur., cf. Phoen. 1351, λευκοπήχεις κτύπους χερῶν, and Suppl. 605, στεφνοτυτείς κτύποι.


520. εὐπάρθενε, 'fair maiden'; just as καλλίπται instead of meaning 'blest with fair children,' as one would expect, is 'young and beautiful,' so εὐπάρθενος which would naturally mean 'rich in maidens' is in its use 'fair maiden.' On this whole class of adjectives where the second part of the compound is a kind of second epithet, see admirable notes by Jebb on πυκνόπτεροι, Soph. Oed. C. 17, which is not 'thickly feathered' but 'many and feathered'; on ἐκατομπόδων Νηρήδων, 719, which means not 'hundred-footed' but 'countless and dancing'; and on οἴκζωνος ἀνήρ, Oed. R. 846, = not 'with solitary girdle' but 'travelling alone.'

524. μηρῷ ἡμπασε, 'rescued him (by placing him) in his thigh.' The local dat. used pragmatically.

525. ἀναβοάσας, is to be pronounced anabvásaas, but we are by no means to write ἀναβώσας or ἀμβοάσας. The gloss ἀντὶ μίας means 'in this word two syllables are to be pronounced as one' and is a proof that the Schol. found ἀναβοάσας. If the reading had been ἀναβῶσας or ἀμβοάσας his gloss would have had no meaning. Yet most edd. make this change in spite of the evidence of mss and Scholiast.

526. Διθύραμβε. The Chorus therefore believe in the story the sceptical version of which the Pseudo-Eur. has put into the mouth of Tiresias above, vv. 286-297, Διθ. ἀπὸ τοῦ δύο θύρας βαίνειν, τὴν τε κοιλιαν τῆς μητρὸς Σεμέλης, καὶ τὸν μῆρον τοῦ Διός. Et. Magn. ὅ δει τῷ θύρᾳ μηθῆκώς, ἰδίδ. The poet, however, appears to derive the name from his having entered as it were a door in the side of Zeus, Διὸς θύρα.

529. ἀναφάνω = ἀναφήνω, the subjunct. of self-exhortation, 'let me proclaim thee O Bacchus to Thebes to call thee by this name.'
531. θιάσουσ. Here and at 978 θιάσως seems as if it rather meant 'revel' than 'band of revellers,' but the usual signification is possible in both places.

537. [οἶαν οἶαν ὁργάν.] These words are undoubtedly corrupt, though it is not correct to say that they are so marked by the gloss on C. The gloss is οἶαν: πέρισσόν. The writer must have meant that οἶαν (or probably οἶαν οἶαν) was superfluous, not to the metre (for so is ὁργάν) but to the sense. The writer of the gloss, like the original interpolator, evidently believed ὁργάν to be essential to the sense, not understanding the double construction in ἀναφαίνει, Pentheus shows his earth-sprung descent, and that he is born from, etc. For this construction cf. above, vv. 40 and 47, Soph. Oed. R. 1090; and οἱ στρατηγοὶ ἐῷρων οὐ κατορθοῦντες κἀ
tῶν στρατιώτας ἀχθομένους. The original interpolator of the words had no doubt in his mind Hec. 176, οἶαν οἶαν ἄω φάμαν, or Or. 824, οἶον οἶον ἔργον τέλεσα. These two plays, with the Phoen., were the selected popular plays from about the 11th century to the end of the Byzantine period, were constantly read in all the schools, and were most copiously commented on by the scholiasts; therefore one's suspicions of an interpolation are greatly increased if the suspected phrase be found to occur in one of these three plays.

551. προφήτας, 'thy heralds'; the Chorus call themselves the apostles and preachers of Bacchic worship; see above, 82-87.

ἐν ἀμ. ἀνάγκας, 'in a struggle with oppression.' For ἀνάγκη cf. κατηγορίσαμενος, 643.

553. χρυσώπα. The blossom of the ivy is yellow. ἄνα is either for ἀνατηθεί, 'up!' or (better) is the voc. of ἄναξ; it is not a case of tmesis, which in Attic writers is not found after the verb.

556. ἄρα is often used in vivacious or impassioned questions, as τίς ἄρα ὠμοστεί; For Νύσας cf. Soph. fr. 871, Νύσαν ἅρν... Ἰακχος... μαίαν ἥδιστην νόμει, which is a strong confirmation of Wolff's conj. μαίας (for μᾶς) τρέφει πρὸς νυκτός, Soph. Oed. R. 374.

θυρσοφορεῖς θίάσοι, 'leastest of the revellers thyrse in hand,' lit. 'actest as thyrse-bearer to.' Sandys compares ἔδορφοβεων τὸν βασιλέα, Hdt. ii. 168, 'acted as bodyguard to the king.' Thus θίάσοι is a kind of cognate accus. after θυρσοφορεῖς, like ἀναχαρεῖεν τάφον ὥργα, 482.

559. Besides the Corycian cave in Cilicia, there was a cave of the same name on Mount Parnassus.

560. τάχα = ἵσως; supply θυρσοφορεῖς.

564. εὖνάγεν. The omission of the temporal augment, as here, is sometimes found in lyrical passages, but is not so frequent as the omission of the syllabic augment, which occurs both in lyrical passages (as in τέλεσαν 99) and often in messengers' speeches (as κυκλῳτο 1066, σύγχησ 1084, γυμνοίντο 1134). μοῦσαι, 'music,' as often in Greek Tragedy.
565. μάκαρ, fem., cf. μάκαρ... Καλλιστός, El. 375 (Sandys).

571. Λυδίαν, sc. διαβάς. Strabo mentions the Axios, Lydias, and Erigon as rivers of Pieria, a province of Macedonia. Hdt. vii. 127 has Λυδίας, the nom. of which is Λυδίης and the accus. Λυδίνην. Phot. and Harp. call it Λοδίας. Hdt. regards the Lydias and the Haliacmon as the boundaries of the Macedonian territory, both rivers uniting at the mouth. Scylax represents the two rivers as falling into the sea by different mouths, the town Alorus being situated between them.

573. πατέρα, the Apidanus. See Hec. 451.

576. Dionysus is heard from within, calling on the Bacchae to witness the power of the god manifested against the unbelieving Pentheus. Hermann is apparently right in putting the choral utterances into the mouth of more than one speaker. For instances of a god speaking, but remaining unseen, cf. Iph. Taur. 1447.

585. πέδων χθονὸς ἐνοσί πότνια. ἐνοσίς, as Herm. says, governs πέδων, 'O awful earth-shaking.' So μάντις governs τάδε in Heracl. 65. In Soph. Trach. 554 αὐτήρ ουρανος governs λύπημα, and in Oed. C. 1019 πομπον perhaps governs με. Cf. Aesch. Cho. 21, χοάς προπομπός, where it would be quite as easy to read χοάν as it is to read πέδων here, and Aesch. Suppl. 588, τὸ πᾶν μὴχαρ οὐριος Ζεύς ὁ πάσαν μηχανὴν οὐρίαν, where we might read οὐρίαι. But Paley, in these places, retains the mss reading in deference to a principle which he violates here—that it is bad criticism to retain a usage when no easy way of avoiding it appears, and to correct whenever a remedy is easy. ῥηζὶχθων is an epithet of Dion. in Orph. Hymns. Cf. also Ion 572, τοῦτο καμ' ἔχει πόθος; Heracl. 789, τοῦτο γὰρ φόβος; Soph. Ant. 786, σε... φόβιμος.

588. διατινάξεται, fut. mid. in pass. sense.

591. ἐμβολα, lit. 'the things placed on the pillar,' as if ἐμβεβλημένα had been written. They refer to the marble architrave which topped the pillars, 'marked ye the lintels of the pillars reeling?' Cf. φοιτάσων εἰς ὄρος = φοιτώσας εἰς ὄρος, 162.

593. ἀλαλάξεται. 'It is Bromius who will raise the cry of triumph.'

594. κεραύνων. The fire now consuming the house of Pentheus is called 'the levin-brand,' because it had its source in the mysterious flame on Semele's grave, διὸν πυρὸς ἐτὶ ζωσάν φλόγα.

597. ἄν φλόγα. This is in appos. with πῦρ. 'The flame of heaven's bolt which Semele thunder-smitten left behind her for a token.'

601. ἐπεισ. 'For our Lord the son of Zeus will rush upon this house with confusion and decay.' For ἐπιέναι, 'to assail, attack,' cf. τοὺς ἄλλους ἐπιείλομαι, Il. xi. 367; τοῦτ' ἐπ' ἡμαρ ἐρχέται, Soph. Oed. R. 199, is an example of ἐπέρχεσθαι in the same sense; and
I think we should read χρόνος ἔπιων μὲν ἔτερα in Soph. Oed. C. 1454 where the mss give χρόνος ἐπεὶ μὲν, and where χρόνος στρέφων μὲν is usually read. χρόνος στρέφων and χρόνος ἔπιων are metrically equivalent, the resolution of a long syllable into two short being perfectly permissible. But as a matter of fact the antistrophic verse is δέδια τόδ᾽ οὐ γὰρ ἀλιον, which exactly corresponds to χρόνος ἔπιων μὲν ἔτερα.

604. Up to this point the Chorus has been communing with the unseen god; he now appears to them, having again assumed the form of the bacchant who led them from Asia.

606. For the ellipse in τὸ Πενθέως cf. τὸ τῶν Σεμνῶν θεῶν, Αρ. Thesm. 224. In the case of a rare ellipse like this a scholiast would inevitably insert δῶρα as an explanation. In the case of this ellipse the article is usually omitted as in παράφημον ἐς Γλύκης, Αρ. Ran. 1362; εὐδοξῶν ἐς ἀνδρῶν, Pind. Isth. ii. 34. Cf. also ἐν τῷ Ἀσκληπίου, Theophrastus vii. 6 (Jebb).

607. σάρκας. ἠξαμείβασαι τρόμον forms a compound phrase = ohfirmantes, as Herm. says. See note on v. 345, above. It is of course easy to change σάρκας to σαρκός, a correction which most schoolboys could make; but it seems next to impossible that any scholiast or copyist found σαρκός and wrote σάρκας. It is just possible, had there existed a variant τρόμον, that σάρκας might be a correction; but of such a variant we have no evidence.

609. ἐσεῖδον. The aor. indicates the moment when the Chorus first caught sight of the bacchant.

611. On this line there is a gloss in Ψ. : φυλακάς. ὀρκάνη κυρίως ἡ ἀγρευτική λίνου (corrected to λίνου, nom. fem. by Matth.) Photius and Hes. explain by εἰρκτή, περιέχων τοῖχος. The explanation of the schol. is probably the true one, and Photius and Hesych. have taken a metaphorical for a literal use of the word. The schol. on θεσ. Theb. 336 gives the same explanation as the schol. here.

612. By a rhetorical mode of expression the imperf. without ἐν is used to denote what would be or would have been an immediate and easily foreseen consequence of anything; ωρμημένων τῶν ἐν Σάμου Ἀθηναίων πλείω ἐπὶ σφᾶς αὐτοῦς, ἐν ὧ σαφέστατα Ἰωνιαν καὶ Ἑλλησποντων εὐθὺς εἰχον οἱ πολέμιοι, κωλυτής Ἀλκιβίατης ἐγένετο, Thuc. viii. 86. The only other case in which the ἐν can be omitted, without making the sentence a mere statement of a fact, is in the apodosis of a conditional sentence, where the protasis excludes ambiguity, as καλῶν ἢν τούσδε, εἰ καὶ ἡμαρτάνομεν, εἴρει τῇ ἡμετέρᾳ ὀργῇ, Thuc. i. 38; εἰ ἅπαντες ὄμολογοῦμεν . . . ὀνέων ἄλλω ἔδει λέγειν, Dem. 9. 6. Madv. Synt. § 118 a, b. Nearly the same as this is τίς μοι φίλαξ ἢν, εἰ σοῦ συμφορᾶς τύχοις; for though the opt. τύχοις should refer to the future, yet it actually does refer to the time defined by the words ἣνικ' εἰσεπεμπόμην; the whole line means who would have been my protector had you met with misfortune, and
who will be for the future if you should. But Her. Fur. vv. 462-468 do not illustrate this usage at all, for σον δ' ἥσαν Θεβῶν ... ἀναξ means you (he used to say) are to be king of Thebes, as in And. 211, σον δ' ἣν τι κυριοθές ... πλούτεις ἐν οὐ πλούτονσι, you (says Andromache to Hermione), if you are annoyed, immediately talk of your husband’s comparative poverty. So Cic. ad Att. ix. 2 b, eripiebat Hispanias; tenebat Asia; confestim in Graeciam persequbatur—he talked of his (Caesar’s) wrestling the Spaniards from Pompeius, occupying Asia, pursuing P. into Greece. So too Ar. Thesm. 616. Μ. ἔχθες ἐφαγον κάρδαμα. Κ. τί καρδαμίζεις; what are you raving about cresses for? and Ar. Vesp. 652, μη πατέριζε, father me no fathers.

616. ταύτα, 'this was the laugh I had against him,' cognate acc. = ταύτην τὴν ὑβρίν καθόβρισα αὐτόν. This verb takes also the gen. and dat. and can stand absol. = 'to wax wanton.'

617. ὁτι ... ἐβόσκετο, 'his feasting on fond imaginings.' Cf. Phoen. 336, and Aesch. Ag. 1646, οἶδ᾽ ἐγὼ | φεύγωντας ἄνδρας ἐπίδας σιτουμένους.

618. ἐιθνει ... ἡμᾶ᾽. Wecklein gives as exx. of the conjoining of such essentially synonymous words κεκραγὼς καὶ βοῶν, Ar. Pl. 722; ζῆ περὶ καὶ βλέπει φάος, Aesch. Pers. 299; μέγαν θεον ἐχω καὶ πεφόβημαι, Soph. Aj. 139; ἡσύχω ποδὶ | χωρείτε μὴ ψοφεῖτε μηδ᾽ ἐστώ κτύπος, Eur. Or. 137. For the change of number in με ... ἡμᾶν see on 512.

619. τοῦθε ... γόνασι. For the 2nd dat. more closely defining the first compare Γλασι πλευρός, Here. Fur. 179; σοι ... φρενί, Tro. 635. The verb is περιέβαλλε in tmesis, the only form (remarks Sandys) in which it could appear in Tragedy, for περὶ and ἀμφι do not immediately precede a vowel except in Comedy.

620. θυμὸν ἐκπνέων. Cf. Rhes. 786, αἱ δ' ἐρεγκον ἔξ ἀντηριδῶν θυμὸν πνεόσαι | Phoen. 454, σχάσον ... θυμοῦ πνοάς. See also below, v. 640, and Nonn. Dion. xiv. 23, ἡρείος θεράποντες ἐρίδιμαν-νυντες ἀήταις.

621. ο Ἡώτας. Bacchus. So also in 629 and 632. See note on v. 1, and on v. 491 above.

625. Ἀχελων. Cf. Ἀχελὼν ὀρῆσον, Andr. 166, where Acheleous as the largest river in Greece is used as a generic term for water. Sandys compares Shakespeare’s similar use of Tiber and Lovelace’s of Thames, and Virgil’s pocula Acheleia = aquam.

623. κελαίνων, 'a sombre brand,' so called as being 'deadly, murderous.'


630. φάσμα, 'an apparition,' 'a semblance of a human being,' to deceive Pentheus.

633. συντεθράνωτα. ὑράξαν are the beam-ends in building;
hence, perhaps, we may get the idea of demolition, etc. σωτεθρά-
νωταί: συμπέπτωκε, collapsed, Hesych. L. and S. make θρανῶ a
collat. form of θραώ.

634. πικροτάτουσ, predicative, and ἰδὼντι is the dat. incomm.: 'his house is in ruins so that he sees the bitter consequences of
binding me,' cf. 357.

635. παρείται, 'he is exhausted,' as in 633.

636. See Adn. Crit. The great objection to Bothe's conjecture
which most subsequent editors have adopted is that Dionysus had
not been in the house of Pentheus at all, but in the ἵππικαι φάτναι,
which must have been separate from the house, as the whole
passage shows. According to the reading suggested by me in the
Critical Notes διωμάτων is governed by φροντίδος.

638. γοῦν qualifies ὡς μοι δοκεῖ, 'as I think—certes there is the
sound of his footfall in the house—he will come anon to the court-
yard.'

639. ἐκ τούτων, 'after this,' that is, 'what will be his comment
on what has befallen?'

647. πόδα. To subject a quiet foot to anger would mean to allow
a calm step to be influenced by anger, and thus to become hasty; this
is the opposite to what the poet means. In sense ὅργῃ = ὅργανωτὶ
σου, place under your anger a quiet foot, i.e. though you be angry,
yet do not let that make your walk so hasty, and your gestures so
violent. βάσιν instead of πόδα is unnecessary. Similar instances
of repetition may be found in Hec. 526 foll., where χεροῖν, χεροῖν,
χειρὶ occur in three consecutive lines; and in El. 411, where γαῖας
and γῆς occur in the same line. Cf. also below, 1060-62, and
Aesch. Eum. 127, Agam. 972, 974; again, παρέσχες . . . παρασχῶν,
Soph. Trach. 1114, 1115; βάσις . . . βάσιν, 964, 967, ἰδ.; στείχων
. . . στεῖχοντα, Soph. Phil. 1219, 1220.

648. πόθεν, 'how comes it that,' cf. 465.

649. Dionysus does not manifest himself to Pentheus, but
ascribes his liberation to the god, still sustaining himself the
character of the bacchant.

650. τοὺς λόγους, your announcements. Cf. v. 775 below, and
Her. Fur. 699, τὸν ἄκμυνον θήκεν βιστὼν βρεθοῖς, he has given to
mortals their present quiet life. κανοῦς is the tertiary pred. 'ever
strange are the announcements thou makest.'

652. τοῦτο, sc. τὸ λίσσαλ σε, or τὸ τὴν ἀμπελόν φύειν, 'a
glorious task (or attribute) thou givest to thy Dionysus.' The
missing verse, we may suppose, conveyed an intimation that
Dionysus was now actually within the walls. καλὸν is ironical,
as in Med. 514, καλὸν γ ονείδος τῷ νεοστὶ νυμφῶ, | πτωχοὺς ἀλάσθαι
παιῶν.

653. πῦργον ἐν κύκλῳ, 'the encircling rampart.' πῦργον in Greek
Tragedy is often 'the wall' of the town as in πῦργον ἐν εὐρεῖ, Aesch.
Theb. 763 (where therefore Mr. Margoulioth's ingenious conjecture πῆχυν ἐν εὔρει is unnecessary).

662. εὐαγεῖς. Where glistening flakes of snow never cease to lie. We have εὐαγῆς, pure; εὐαγής, moving well, agile; εὐαγῆς, bright or conspicuous; εὐαγγεῖς, bright, not fleeting, for the antepenult is long. Paley has a strange note here. 'The meaning of ὀὐποτὲ ἀνείσαν is not where the snow never melts (which is not the case), but where snow showers never (that is rarely) cease.' Now might not this note be equally decisive of the question: 'the meaning of ὀὐποτὲ ἀνείσαν is not where snow showers never cease (which is not the case), but where the snow never (that is rarely) melts'? The fact is, the answer to the question 'what is the case?' will rarely decide a question about a passage in poetry which often neglects 'the case.' The use of the word ἀνήμι is in favour of 'cease' rather than 'melt,' though 'melt' seems to have been preferred by Seneca, Thyestes 116, 117, et Cithaeronis iuga | Slant parte nulla cana deposita nivce.

663. προστιθέλει, 'contributing,' like πρόσεστι in Soph. Ant. 719, γυώμη γάρ εἷς κάτ' ἐμοῦ νεωτέρου | πρόσεστι, 'can be contributed.' So the passage means 'what weighty tidings dost thou bring to us by thy coming?'

664. ποτνιάδας, a synon. for βάκχας, as Phot. and Hesych. tell us. For the pleonasm cf. below, v. 915, γυναῖκες μανάδος βάκχης: also phrases like σὺς κάπρος, ὀράκων ὄφις, κοπίδα μάχαιραν; and ὀρίσ κύκος, v. 1364.

665. λευκὸν. 'With frenzy stung shot forth with gleaming limb,' Sandys. In Ion 221 λευκῷ is merely an epitheton ornans to ποδί; here, however, and below, v. 563, as well as at Cycl. 72, it means naked. So Nonnus understood it; ἕχει καὶ αὐτὴ | Βασσαρίδων ἀπέδιλος ἢν κεμαδοσσόσας ἀγη, Dion. xvi. 147; ἀσάμβαλος is a frequent epithet of the Bacchae in Nonnus.

669. στειλώμεθα, a metaphor from taking in sail; cf. Med. 524. Cf. also Soph. El. 335, νῦν δ' ἐν κακοῖς μοι πλεῖν ὑφειμένη δοκεῖ, and Ar. Ran. 997, άλλα συντείλας ἀκροισι χρώμενος τοῖς ἅρτοῖς. For the change of number see on 512.

673. τοῖς γάρ δικαιοῖς, 'we should not be wroth with the honest.' This line has been misinterpreted to mean 'it is not fitting for the just to be wroth.' But this is an impossible rendering, for χρῆ cannot be followed by the dat.; χρῆ μοι is not Greek for 'it is fitting for me.' ἄλλω γάρ ἦ μοι χρῆ με τὴν' ἄρξεν χθωνό, Soph. Ant. 736, does not mean 'is it meet for any one but me to rule the land?' but 'is it meet for me to rule the land at the discretion of some one else and not myself?' See Jebb ad loc. In Ion 1314 Eur. of course would not have written τοῖς δ' ἐνδικοῖς ἔχρην in the same sense, after having just written τοῦς ἀδίκους ἔχρην; the sense, indeed, is quite different, the meaning of the dat. being 'in
the interests of the just.' The only other passage cited in the
defence of this solecism is Lucian, *Hermoditus* 12, οὐ γὰρ ἄλλως ἐχρήν πρὸς τοὺς μὴ ἐθέλοντας εἰκεν τοὺς κρείττοσοι, which by no means is 'this is the way in which it befits the superior to deal with those who will not yield,' but 'this is the way to deal with those who will not yield to their better.' Neither can δεῖ take a dative; the passage in Xen. Anab. iii. 4, 35 is due to dissimulation; the copyists did not think it could be correct to write δεῖ ἐπισαξαί τὸν ἵππον Πέρσην ἄνδρα and so they set down Πέρσην ἄνδρι, but that the accus. is right is shown by the subsequent θωρακισθέντα. However, the question about δεῖ is a more difficult one. I should not hesitate to restore the accus. in the prose passages quoted as the exx. of this usage (they are collected by Jebb on Soph. Oed. C. 721). As regards the exx. quoted from poetry I should understand Soph. Oed. C. 571, ἡσπὶ βραχέα μοι δεῖσθαι λέγενα, to mean 'so that it (your nobility) asks but a short statement at my hands.' In Soph. Oed. C. 721 σῶν . . . δῆ is now universally read for σοί . . . δεῖ. So that only one passage remains to support the alleged usage, namely Eur. Hipp. 940, θεοὶ προσβαλείν χθονί | ἄλλην δεήσει γαίαν. Now this passage bears internal marks of being the work of a late rhetorician, who might well have thought, as the copyists plainly did, that δεῖ with the dat. was a legitimate construction. For observe how absurd the sentiment is: 'if' says the interpolator, 'each generation is to surpass the preceding one in wickedness, the gods will have to add another earth to ours, to contain all the wicked that will be born.' But this is mere confusion of thought. The hypothesis is that the number of the bad will increase in each generation, but this only means that their proportion to the good will be greater, in which case there will be just as much room in the world as before for the good and bad together, and no new world will be required at all; for it is only the relative, not the absolute, number of the good and bad inhabitants of the existing planet which will be altered in the case supposed by the hypothesis.

676. προσθήσομεν, give over to. Cf. Iph. Anul. 540, πρὸν Αἰδη παῖδ' ἐμὴν προσθῶ λάβων. προσβείναι· τὸ παραδοῦναι τῷ ἐννημένῳ ὕπὸ κήρυκε, Hesych.


678. Et. Mag. explains ὑπεξακρίσειν, τὸ ἄκροις ποσὶ πορεύεσθαι, and Hesych. ii. 1456 has the note ὑπεξήκρισοι· ὑβριζόν; the coincidence in tense, etc. between the word as it stands in this passage and in the lemma of Hesych. makes it appear not improbable that Hesych. had this passage in mind when he wrote it. Eur. uses ταῦρος δ' ὑβρισταὶ below, ν. 744, in the sense of lascivi, and the sense of gambolling suits the passage very well. Under these circumstances it is somewhat hasty to pronounce the explanation of Et. Mag. clearly wrong.
If I took ἀπεξήκρισθον as 1st pers. and trans., I should not hesitate to accept Dr. Sandys’ brilliant conjecture of βύσκων for μόσχων. But I think ἐκκρίσετε, Or. 275, and ἀκρίβων, ‘going on tiptoe’ (fr. 574 Nauck), are decisive against this view, which seems to have no positive evidence of any kind in its favour. Of course the plural with βοσκήματα is quite right; indeed the sing. would need defence.

683. σώμασιν, tired in their bodies. A rare use of the dative, which led Herm. to conjecture κόμασιν; but the dative is abundantly defended by Or. 706, καὶ ναῦς γὰρ ἐνταθεὶσα πρὸς βιαν ποδὶ, Soph. Oed. R. 25, φθίνουσα μὲν κάλυξιν ἐγκάρπτοις χοῦνος. Add to these a most striking instance, Aesch. Theb. 887, διανταλξάκεις δόμοισι καὶ σώμασιν πεπλαγμένους.

684. The order is νῶτ’ ἐρείσασαι πρὸς ἐλάτης φύβην. It is strange that, with this verse so near, edd. should object to take μόσχων βοσκήματα together in 678.

686. οὐχ ὡς σὺ φῆς, not as you describe them when you describe them as seeking, etc. Paley well compares Rhes. 438, οὐχ ὡς σὺ κομπεῖς τὰς ἐμᾶς ἀμώστιδας, not as you describe me when you say that Ιδρίνω τὸ δούλος, etc. Not unlike is a Frag. from the Ino (421 Nauck), τούνδικων σέβομαι αὐεί, | μήδ’ ὡς κακὸς ναύκληρος εὖ πράξας πότε | ζητῶν τὰ πλεῖον’ εἶτα πάντ’ ἀπώλεσε. All these passages may well be brought under the doctrine of asyndeton in the case of epexegetic clauses, for which see Matth. Eur. vol. vi. p. 88, and the passages there quoted, and Herm. on Bacch. 237, and Soph. Phil. 56. The full constr. here would be οὐχ ὡς σὺ φῆς (φῆς γὰρ or δέ φῆς) φύνωμενος . . . θηρᾶν.

693. εὐκοσμίας, genitive of cause. Iph. Aul. 1381, αἰνέσαι προθυμίας = to commend for zeal. Plat. Phaed. 53 E, εὐθαϊμῶν τοῦ τρόπου καὶ τῶν λόγων = happy in his character and words. Or. 426, μελάμπητος | κουραὶ τε θυγατρὸς πενθίμως κεκαρμένος = in mourning for his daughter.

696. ὅσαις, lit. ‘all those in whose case,’ dat. comm. et incomm. Render ‘made tight their fawskins wherever the knots that bound them had become loose’; cf. ὅσαις, 701, 708.

698. The snakes are made harmless by Dion. ; below, v. 767, they lick the blood off the cheeks of the Maenads. The incident is reproduced by Nonnus.

705. ἀκτησ. See note on v. 2.

709. διαμώσας. On this word C. has a gloss, διαμωσαί λικμώσαι. The Schol. was probably thinking of the use of the latter word in the New Test., Matth. xxi. 44, to scatter like chaff. Hesych., who expl. διαμώσας, ζητοῦσα, prob. wrongly divided the word δια-μῶ, not δι-αμῶ. Cf. Nonn. xliv. 271, οὐκέχοσι διαγχύσασα κονίν.

710. ἐσμοῦς, ‘large stores,’ lit. ‘swarms ’ thence applied to other
things when existing in abundance, as ἑσμῶς λύγων in Plat. Rep. 450 A; ἑσμῶς νοῦτων, Aesch. Suppl. 684; it is also applied to a crowd of men, ib. 31; and to a bevy of women, Ar. Lys. 353. On Thuc. iv. 26, διαμώμενοι τὸν κάχληκα, the Schol. explains by διασκάπτοντες.

715. κοινών...ἐριν, lit. 'to give each (the opportunity of) a quarrel (arising) from discussion.' Render 'to discuss and debate even unto high words their strange and wondrous doings.'

717. πλάνης. Such were called by the Greeks ἀγοραίοι, and by the Romans columnnarii, substrostrani, subbasilicani. The French call them flaneurs.

719. θέλετε θηρασώμεθα. The deliberative subjunctive often has a direct question prefixed to it, the two questions being really independent though very closely connected (always with asyndeton), as βούλει σοι εἰτω, 'do you wish me to tell you?' lit. 'do you wish—shall I tell?' Not unlike is a phrase in our own language, 'do you think will it rain?' which has perhaps received the stamp of usage though not logically correct.

721. θάμεβ', 'do a kindness.' Iph. Taur. 602, El. 61, Ion 1104, and Hec. 1212, all have the verb in the middle in this phrase; I have therefore adopted Elmsley's correction.

722. ἀλλοξύκομεν, present. Dind. reads ἐνελ., but the change of tense suits the narrative of the narrator (see note on v. 2).


724. θύρσον. For the sing. used instead of the plur. cf. ἡδη τῶν ἔξων κατήρξατο | αὔτοις τ' ἐν ἄγνοις σῶμα δάπτονται πυρί, Iph. Taur. 1154; σωμά τ' ἐς ἡβην ἄθλεν τέκνων, Med. 1103; τὸν θηλών ἐπὶ τοῦ νυτοῦ ἑρεφον, Thuc. iv. 4; also without the article distributively δωδέκα ψυλοι εὖν ξεφιδιώ καὶ θόραικι, Thuc. iii. 32. For the opposite (plur. for sing.) cf. ἄρπαις (the sword of Perseus), Ion 192; κελανοῖς ξέφεις (sword of Aias), Soph. Ai. 231.—ώραν. Cf. καὶ τοῦτε Βασσαρίδεσσι χορετίδες ἥλυθον ὄραι, Nonn. xlv. 158. There is some duration implied here and at Aesch. Eum. 109; in both cases the imperfect is used. The Greek accus. should not refer to a point of time. Klotz on Med. 129, τὰ δ' ὑπερβάλλοντ' οὐδένα καιρὸν δύναται θυντοῖς, rightly explains καιρὸν as governed by δύναται (as in Thuc. viii. 36), and not as the acc. signifying a point of time (for the meaning of καιρὸν there cf. Aesch. Suppl. 1045, τίνα καιρὸν με διάδασκεις;) nor is there any reason for forcing this signification on the Greek acc. at Hel. 479, and Soph. Ai. 34, 1316, where καιρὸς is, as Jebb well explains, a sort of cognate accus. = καιρίαν ὀδόν. In τὴν ὁρὴν (Hdt. ii. 2) the
acc. is merely adverbal, like ἄρχην and τὴν ἄρχην, at all, and ἀκμῆ, directly, in Xen. and Polyb., and ἀωριαν in Ar. Ach. 23.

725. ἀθρώῳ στόματι, 'with multitudinous voice.'

733. ὠπλισμέναι. Cf. Soph. El. 995, where the accus. is used; θράσος ὁπλίζει='you arm yourself with confidence.' διὰ χερῶν, 'in their hands.' Cf. Seneca, Oedipus 406, armatae brachia thyris.

736. Elmsley gives χερῶν in the text, supposing the i in ἀσίδηρος to be long: this is a good instance of the value of the practice of verse writing; the average schoolboy would not now make the mistake into which this great critic fell. The meaning is that they tore the animals in pieces with their hands, not using knives or swords. Cf. Naevius, Lycurgus 49, sine ferro pecuia manibus ad mortem movit.

738. ἐν χερῶι δίκη = ὑποχειρόν. Cf. ὑπόδικος χερῶν, Eum. 250; ἐν χειρῶν νόμως, Hdt. viii. 89; ἐν χειρὶ τὴν δίκην ἐχων, Plat. Theaet. 172 E. τὴν μέν is Agave, whence the dual. If τὴν μέν meant one it would have been absurd to use the dual, as the picture would then be ex vi termini vague. The conjecture δίκα implies the absurdity that the animal still bellowed when it was torn in two.


743. καί κέρας. Cf. Virg. Georg. iii. 232, irasci in cornua dicit; Hel. 1558, καί κέρας παρεμβλέπων. The expression refers to the action of the bull when he puts his head down, and appears to look along his horns. Virg., who thinks it means to vent the rage on the horns, has mistaken the meaning, as when he renders πάντα δ' ἐναλλα γένοιτο, Theocr. i. 134, by omnia vel medium fiant mare, Ecl. viii. 58. If Eur. observed at all this peculiar pose of the bull's head (and that he did Hel. 1558 is a proof), the only difficulty in the way of supposing him to refer to it here is removed. Cf. δόμα ταυρουμενην, Med. 92, and δέν κέρας δόχωσεν, Nonn. Not only Virg. misunderstood Eur., but also the poet quoted by Cic. ad Att. viii. 5, 1, πολλὰ μάτην κεράσουσιν εἰς ἱέρα θυμή- ναντα.

746. διεφερούντο. διαφορεῖν act. and mid. = to tear in pieces; διαφέρειν = to toss about in different directions, never to tear in pieces, as far as I know; certainly not in v. 754, nor in Aesch. Cho. 60. Suid. gives the sense of tearing in pieces for διαφορώ, but not for διαφέρω.—σαρκός ἐνυδυτά = covering (consisting) of flesh (cf. νεβροῦν ἐνδ. above, v. 111), the genitive of material, like οἶκημα ηλίῳ. So ἀμφίβληστρα τοίχων, Iph. Taur. 96; ἀπίδος ἔρωμα, Iph. Aul. 189; ἀστρων εὐφρόνη = the starry night, Soph. El. 19; σώμα σποδοῦ, ib. 758; χίονος πτέρυγι, Soph. Ant. 114. Cf. Nonn. xlv. 289, ταυρεῖν ὄνυχεσσι διασχίζουσα καλύπτρην.
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747. 'In less time than thy majesty could wink,' a very homely expression, and one of those which would have offended Aristophanes. The accus. and infin. is a far more established constr. than ἤ σὺ ξυνάψας which is given by the other ms. 'Epic usage admits the optat. without ἀν, where an abstract possibility is to be stated. Attic verse affords some certain exx. all in negative sentences in questions where a negative answer is expected,' Jebb on Soph. Ant. 605. See also his masterly discussion of the same point in the appendix to Oed. C. on v. 170.

749. πεδίων ὑποτάσεις, over the plains which stretch below; cf. Phoen. 489, κλιμάκων προσαρμβάσεις, scalae applicandae. For the accus. see note on 307.

751. 'Υσίας is governed by ἐπεσπεσσόωσαι. αἱ . . . κατωκήκασιν, 'which stand upon the scaurs of the Cithaeron below' (in the vale). It is the folk of these towns who are referred to in the words αἱ δ' ὄργης ἔπτο | εἰς ὀπλ᾽ ἐχώρουν, 759.

754. διέφερον, scattered in every direction. See note on v. 746.

755. At this line C. stops abruptly, and so of course do the Paris apographs. There is a gloss in C., λείπει φύλλα τρισκαλέκακα.

757. 'We must understand παρῆν αὐταῖς with Bothe, or must suppose a verse conveying that they had no weapons of war to have fallen out after 756; the latter is perhaps the more probable hypothesis, as C. stops at the previous line; it is impossible that the poet means to say, as Paley understands, that they balanced on their shoulders brass and iron; they were not looking for booty; and, if they had been, they could not have taken anything less portable or more unsuited to the mood and motions of wild frantic Maenads. For the asyndeton in ὀυ χαλκὸς, ὀυ σίδηρος, cf. Tro. 934, Pind. Νεμ. vii. 4, ἀνευ σέθεν ὀυ φῶς ὀυ μελαναν δρακέντες εἰφράνων, and Nonn. xlix. 157, ὀυ πόδος ὀυ λαγώνων ὀυ στήθεων ὀυ κενεώνων. Nonn. has nothing about brass and iron being carried off by the Bacchae, but he has a line which he wrote with these lines before his mind: καὶ στρατηγὴν εὐφόλον ἀτενχεῖ χειρὶ δαιξὼ, | θύρσουν ἐχὼ μελίς δ᾽ οὐ δεύομαι οὐ δόρυ πάλλω, Dion. xlv. 12, 13.

759. φερόμενον, 'plundered,' a meaning easily suggested by the familiar φέρειν καὶ ἅγειν.


761. τὰς μὲν. There is a covert antithesis in the sentence: not only were they miraculously preserved from the weapons of their enemies, but they themselves inflicted wounds on them, and put them to flight. Though τὰς μὲν and κεῖναι δὲ refer to the same persons, these persons are looked at in different relations—first as assailed, then as assailants. See on 860.

767. νίψαντο, the syllabic augment may be omitted in
messengers' speeches and in lyrical passages; we have already had an ex. of the latter in τέλεσαν, 100.

768. ἐξεφαίρουν χροός, 'licked off from their skin the blood-gout on the cheeks'; but the implication of motion in removing by licking off is strong enough to make a Greek poet write off instead of on their cheeks; see on 49. Cf. τὸν ἀπὸ γραμμῆς κινεῖ λίθον—τὸν ἐν γραμμῇ ἀπὸ γραμμῆς κινεῖ, Theocr. vi. 18; τὸν ἐκ βυθοῦ κλωστῆρα σώζοντες λίγον, Aesch. Cho. 498; and in prose ἔφευγον οἱ ἀπὸ τῶν ἐν δεξίᾳ οἰκίων, Xen. An. v. 2, 24.

775. ἔλευθερος is predic. 'to make my words the words of freedom'; so λέγειν τὰ ψευδή καλά is 'to gloze falsehood' = to speak falsehoods so that they shall be fair (to the ear).

778. ὑφάπτεται, 'is kindled'; insolence is often compared to a fire as in Or. 697; cf. also ὁ πῦρ σὺ, Soph. Phil. 927, and Jebb thereon. The reading of the mss ὑφάπτεται would mean 'is impending' or 'is reaching us'; it would be rash to regard ὑφάπτεται as having here (and only here) the meaning of 'is kindled against us.'

782. ἀπαντάν, sc. ἐμολ, 'to meet me.'

785. οὐ γὰρ ἄλλα. An elliptical phrase, this is really too bad (lit. this is not [endurable] but beyond patience); cf. Ar. Ran. 58, μὴ σκόπτετε μ', ὡ 'δέλφι, οὐ γὰρ ἄλλα ἐχώ κακῶς, and ib. 498, οὐ γὰρ ἄλλα πειστέναι.


796. γε. Αγε, and a sacrifice of women! φόνον goes with θύσω and ταράζας; θύσω φόνον = θύσω θυσίαν γυναικῶν φονευομένων. For this use of γε in adding something to the statement of the previous speaker cf. Ion 1412, Quest. κενὸν τὸ δ' ἀγγος ἢ στέγει πληρώμα τι; An. σά γ' ἐνδιδ', yes, and your garments too. So in Med. 817, Medea, οὗτω γὰρ ἄν μάλιστα δηχθείη πόσις. Chorus, σὺ δ' ἀν γένοις γ' ἀθλιωτάτη γυνη. This usage authorises the correction of γε for δὲ in Soph. Ant. 518. ΑΝ. οὐ γὰρ τι δόοις ἄλλ' ἀδελφός ἡλετο. KR. πορθὼν γε τήνδε γῆν, ὁ δ' ἀντιστὰς ὑπερ. In Ar. Plut. 164, seqq., γε occurs seven times in five lines, each time introducing a new statement adding something to the preceding.

797. ταράζας, dealing death far and wide in Cithaeron's dells. ταράσσεν = to stir up, not to allow to rest. Aesch. Cho. 322, γόσος ἀμφιλαφής ταραχθέλει = a lament raised unsparingly. This is the word applied in Oed. R. to Tiresias, who would not allow to rest the horrible train of evidence which would neither invite nor repudiate credence.

799. ἐκτρέπειν, 'to turn away (aside) the bucklers of brass before the Maenads' wands.' We should say to 'lower' or 'drop' the shield before the thyrse; cf. ὑποχωρεῖν τινι.
800. ἀπόρω γε, 'unmanageable indeed is this stranger with whom we are hampered'; the adj. is predicative.

801. οὖτε δρῶν. As Herm. has pointed out, this whole expression = οὐτε δεδεμένος οὐτε μή. The antithesis between δρῶν and πάσχειν is a favourite usage of the Greeks, and is often introduced almost to the prejudice of the sense. So in Thuc. the inevitable antithesis between λόγῳ and ἐργῷ often makes the sentence very obscure.


803. καὶ μὴν is, I think, sound; it is a common formula, in the sense of introducing something new, e.g. a new argument, or the entrance of a new character on the stage, or when one speaker unexpectedly agrees with, concedes to, or complies with another. Cf. Soph. El. 554, ἄλλα ἢν ἐφῆς μοι . . . Ἀνδρ. καὶ μὴν ἐφῆμι'. Ar. Plut. 413, μὴ νῦν διάτριβε . . . . καὶ μὴν βαδίξω. So in Ran. 825 and 907 these particles express the willingness of the Chorus and Euripides respectively to comply with the suggestions made. Sometimes the compliance does not arise from unity of sentiment, e.g. Soph. Oed. R. 344, θυμοῦ δ' ὀργῆς ἥτις ἀγριωτάτη. Ἀνδρ. καὶ μὴν παρῆσον γ' οὐδέν. In Soph. Ant. 221 καὶ μὴν has both the above meanings; it first agrees with the previous speaker, and then adds something. ΧΟ. οὐκ ἐστων οὖτω μῶρος δς θανεῖν ἐρα. ΚΡ. καὶ μὴν ὁ μισθὸς γ' οὕτως. When καὶ δὴ is used in this way in answering, it merely assents without any idea of unexpectedness. Ar. Av. 175, Π. βλέψον κάτω. Ε. καὶ δὴ βλέπω, well, I am looking.

When the word is repeated in defiance, δ' οὖν is used. Α. οἱ δ' ἔδιωκον καβδών. Δ. οἱ δ' οὖν βωοῦτων, then let them shout, Ar. Ach. 185; οἱ δ' οὖν γελῶντων, Soph. Ai. 901. 'Τε' (i.e. you and the Bacchantes), says Pentheus, 'have made this compact, so that ye may revel uninterruptedly' (i.e. have treacherously offered me your aid, so as to gain an opportunity for destroying the interrupter of your revels). 'About that' (sc. το βακχεῖνει άεί), says Dionysus in his assumed character of Bacchant, 'I have made a compact with Dionysus.' The meaning is: You are right in saying I have made a compact, not however with the persons nor for the object which you suppose; I shall always practise the worship of Dionysus, whatever you do. This bold utterance nearly has the effect of closing the parley; but Dionysus makes a more successful proposal in v. 810. The copyists may have thought that τοῦτο γ' ἐστι was a classical equivalent for the grammarian's phrase τοῦτεστι = i.e.

810. α. This interjection is often used to deprecate the closing of the subject; he calls back P., who, we may suppose, has commenced to move away. Cf. Hel. 445, α, μὴ προσελεινε χείρα, the old woman having just said ἀπελείο.
814. **λυπρῶς** is better taken as referring to *εἰσιδομένοι* than to *ἐξωνυμένοι* as Matth. understands. Hermann’s simple expedient of supplying a mark of interrogation clears up all difficulties: *how should I look on them with grief in their drunken revels?* to which the answer is, *how could you look with pleasure on a sight which shall be so bitter to you?* πικρά meaning not only distasteful, loathsome, but fraught with retribution, as in Med. 398, πικρῶς γάμους. **λυπρῶς** is generally objective, but **λυπρῶς** ἐφερε (in the subjective sense) is found in Suppl. 898 (τὸ τοῦτον λυπρόν in Suppl. 83 is not their grief, but the distressing appearance which they present). If I accepted Matthiae’s explanation, I would read **λυγρῶς**, which is often confounded with **λυπρῶς**, e.g. in Aesch. Cho. 835.

816. **σάφι** ἴσθι, sc. ἰδέως ἢν ἰδεῖν ἐμὲ αὐτὰς.

819. **ἀγῳμέν οὖν σε**, plur. for sing. as in 949. κἀπὶχειρῆσεις; but will you really venture on the journey? Cf. Heracl. 498, ἐν τῷ δὲ κάχωμεσθα σωθῆναι λόγῳ; but is it really on these terms that our safety depends? And so in Plato, καὶ is used at the beginning of a sentence with the imper., καὶ μοι ἀπόκριναι, but answer me now. See note on v. 840.

820. See Adn. Crit. I have accepted Nauck’s conj. P. says, *I grudge the time you are wasting, I want to go at once.* οὐ would naturally have been inserted by a copyist, who did not understand the words of the text, and perhaps supposed that οὐ could be elided. It is not likely that P., who expresses, in vv. 811, 813, such eager anxiety to witness the bacchic revels, should now say merely, *my time is at your service, do not fancy I regard the adventure as mere waste of time.*

821. **βυσσίνως**, ‘lament of fine linen.’ In Hdt. iii. 47 linen and cotton are mentioned together, θώρικα λίνεων κεκοσμημένων χρυσῷ καὶ ἐροοισ ἀπὸ ἔτολο (cotton); now Hdt. says, ii. 86, that the mummies were wrapped in swathings of σινώνος βυσσίνης; we know that these wrappings were of linen; therefore *byssus* was for Hdt. a kind of *linen*. Pollux calls *byssus* cotton, but regards cotton as a kind of linen, but thicker, ἡ βύσσος, λίνου τι εἶδος παρ’ Ἰνδοῖς ἢδη δὲ καὶ παρ’ Αἰγυπτίοις, ἀπὸ ἔτολο τι ἔροο γυρευεῖ τε μόνος. Εὔνῳ ἐπὶ θὴν Λινῷ ἃν τις μᾶλλον φαίνῃ προσεικέναι πλῆν τοῦ πάχους.

822. **τελῶ**, lit. *‘I pay’* (taxes), for instance *εἰς ἵππα τελῶ* is *‘I am rated as belonging to the cavalry’*; then gen. *‘to belong to a class,’* and here *‘from being a man shall I turn into a woman.’* Garments of *byssus* were worn by women only. *τελῶ* is fut.

825. **ἐξέμοιούσωσεν.** ἐξεπαιδεύσεσέν, Hesych.

833. **μιτρα.** διάδημα. ἡ ἕρυη, Suid. διάδημα. ἕρυη. θώραξ. ταυλία, Hesych. The last is the sense in which the word occurs here = a *snood*.

836. This line is quoted in Suidas with a second, ἄρσην πεφυκῶς
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καὶ γένοις ἐξ ἄρσενος, but this would interrupt the stichomythia here. Its place unquestionably is after v. 852, the similarity of that line to v. 836 having caused the mistake. See note on v. 853.

837. D. But you will cause bloodshed, if you enter into a struggle with the Bacchae (by going openly). P. Right; we must first play the spy. But this is quite unsatisfactory in expression, for αἷμα θήσεις in this sense is not paralleled by Ion 1260, where the words mean ‘you will bring blood-guiltiness on your murderers’; nor by φόνον τιθείσαν, ib. 1225, for φόνον and αἷμα are not co-extensive; nor by Iph. A. 1418, where the expression is, as Wecklein remarks, a reminiscence of ἀγώνα τιθέναι. Moreover all connection of thought is absent from the passage as it stands, so that conjectures like δεήσεις for θήσεις remedy only the least serious of the defects in the verse. I gladly publish therefore the following excellent analysis of the meaning of the passage by Mr. Housman, who has kindly communicated to me his very probable restoration of the verse.

‘If we were shown this snatch of dialogue—

II. I could not bear to put on women’s clothes.

A.

II. Well said: we must first go and spy them out,

and were asked to give the sense of the missing verse, I think we should do so without much trouble: “if you are recognised you will be in jeopardy,” or the like. Even if Ion 1225, 1260, I. A. 1418, and Or. 833 would altogether justify αἷμα θήσεις, which I do not think they will, still we should never insert any such remark as “But you will cause bloodshed.” To cause bloodshed Pentheus is steadfastly purposed: 796, θύσω, φόνον γε θῆλυν, ὡσπερ ἀξιάν, πολὺν ταράξας ἐν Κιθαιρώνος πτυχαίς; at 809 he has finally rejected Dionysus’ offer to bring home the Bacchants peaceably; and the πρῶτον of 838 shows that he is still resolved on fighting, only he consents to a preliminary journey of observation. I do not see that the words can possibly mean “shed your own blood,” and indeed it does not seem to have been suggested that they can. Therefore I think the verse was this: ἀλλ’ εὑμαθῆς εἰ συμβαλὼν Βάκχαις μάχην; “What! will you go and be recognised and join battle with them?” a reminder of the danger already pointed out in 823, μὴ σε κτάνασιν ἦν ἄνθροπος ἕκει. “Ah, you say well,” returns Pentheus, “I must defer that; we must reconnoitre first”: afterwards I will go with my army.’

Nauck’s conjecture is εὖ μαθῆσει, with which cf. Billerbeck’s brilliant restoration of ἐπὸν μαθήσεται for ἐπ’ ὀμμα θήσεται in Soph. Trach. 615.

839. γοῦν, at all events. So in v. 638. Cf. Ar. Eq. 87, περί
πότου γούν ἐστὶ σοι; at all events you are for drinking something? where ποτοῦ seems to be wrong.

840. καὶ πῶς. καὶ inchoative introduces an objection: nay, but how could I? Cf. Phoen., where καὶ πῶς (implying an objection) occurs in v. 1347, and πῶς καὶ (simply asking the question) in v. 1354. Cf. also Ar. Ach. 86, καὶ τίς ἐδε πῶς τείνει κρήσαντας; Soph. El. 236, καὶ τί μέτρων κακότητος ἔφυ; nay, but my misery is infinite; Phil. 1248, καὶ πῶς δίκαιον; nay, but how can you call it just?

843. In some edd. this verse is given to Dion., and the next three to Pentheus; but this is out of keeping with the state of mind which Pentheus shows throughout the dialogue. He is throughout irresolute, while Dion. is firm and determined. The mss here give ἐλθόντι and βουλεύομαι, which Wecklein presents in his texts, supposing that Pentheus, after proposing that they two should return to the house, reserves to himself the duty of deciding on the best course. This is somewhat fanciful, and the constr. is doubtful in the absence of a distinctly parallel usage.

844. έξεστι. A formula of compliance. It occurs in a still more striking use in Hel. 442, where Menelaus, without even an implied question going before, says, έξεστιν τείόν γάρ. Cf. also Hec. 238, έξεστι, ἐρώτα: τοῦ χρόνου γάρ ὑπὸ φθονό. Cf. licet, 'very well,' Plaut. Mil. 536, and an amusing passage in the Rudens, iv. 6, 3-17, where licentia means 'your saying licet,' 'your very-well ing.'

847. βόλον. βόλος. δίκτυν, Hesych. καὶ φελλόν κρυφλών ἕπιμα λαχόντα βόλων, Anth. Pal. vi. 192. βόλος means (1) net, as here; (2) the cast of the net, δίκτυν ἐσ βόλον ἐλκει, Theocr. i. 40; (3) the prey caught in the net, as in El. 552, ἂν εὐκοπάσωμαι γ’ ὠν μετέρχομαι βόλον; (4) λέγεται δὲ βόλος ὑπὸ Κρητῶν καὶ διὰ σαγηνελα ἀγρα, καὶ ὁ τῶν κύσων καὶ ἀστραγάλων, Hesych.; (5) a casting of teeth, Aristot.

848. ἥξει δὲ βάκχας cf. βαρβάρους ἀφίξομαι, 1353. As Dr. Sandys observes, the extension of the accus. of the place to which to the accus. of the persons to whom is facilitated by the subsequent οὐ, where. Not unlike is Ἰλιον . . . βαλονσαι in Tro. 128; and we must remember that this accus. of the person to whom was a constr. characteristic of Eur., which even attracted the ridicule of Aristoph., who writes in Nub. 30 ἄταρ τί χρέος ἐβα με in a parody of Eur., as the Schol. tells us. Nearly as harsh, too, is βαθί νηόν in 527.

851. ἑλαφράν, frantic. Hesych. explains ἑλαφραί by μωρλα and ἑλαφρά by τά μη βαθέα. ἦ κοῦφα. Where τά μὴ βαθέα = τά ἀσύνετα; for Hesych. expl. λευκάλ φρένες as μαυσόμεναι, and μέλαιναί φρένες as αἱ βαθείαι καὶ ἀγαθαὶ; and Schol. ll. i. 103 says, αἱ ἐν βάθει κείμεναι καὶ συνεταὶ διάνοια. This (as well as the ἦ κοῦφα, given as an independent meaning) is decisive against the proposed change
of θαθεά to βαρεά in this passage of Hesych. He however explains ἀδαρίς. ἀνους. Cf. Nonn. Dion. xliiv. 57, θύσον ολαφρίζοντα.

852. θελήσῃ. All. θελήσει, P. οὔ μὴ with the fut. ind. never denies, but only forbids (as above, v. 343), unless the reading be correct in Soph. El. 1052, οὔ σοι μὴ μεθέγγοιμι ποτε; Ar. Ran. 508, οὔ μὴ σ' ἐγὼ περιόφοιμαι ἀπελθόντα; Soph. Oed. C. 176, οὔ τοι μὴ ποτὲ . . . τις ἄξει. In the two cases in Soph. the mistake might easily be on the part of the copyist, as here; the aor. conj. would suit the metre. In Ar. Ran. μὴ would be more appropriate, as a persuasive particle, like οὔ μὴν πρὸ τὸν γ' ἐφολκός ἡ, Vesp. 268; οὔ μὴν ἐρῶ γ' ἡς ἀργός ἡ, Nub. 53; οὔ μᾶν εὖ γ' ἐμοὶ προσ-θήσεις τάσο' ἄρας, Soph. Oed. C. 151. We have seen μὴ confused with μὴν above, v. 808.

852b. γενέως εἰς ἄρσενος. Cf. Frag. Aeol. 15 (Nauck), ἰδοµέν δ' αὐτῶν ἐκγον' ἄρσεν' ἀρσένων; | πρῶτον μὲν εἴδος ἄξιον τυραννίδος; | πλείστη γὰρ ἀρετῆ, τοῦθ' υπάρχου ἐν βίῳ, | τὴν ἄξιον πᾶν τῶν καλῶν τὸ σῶμ', ἔχειν. Thus punctuated, there is no necessity for Herwerden's change to πλείστης γὰρ ἀρετῆς. The meaning is:—the highest sort of nobility consists in this, that, being possessed of personal beauty, we should rest on our physical superiority our claim to honour.

857. The order is ἀλλ' εἰμι προσάψων Πενθεί κόσμον ὄντερ λαβῶν εἰς"Αἰδοὺ ἀπεικι.

860. ἐν τέλει. Unless this be regarded as = authoritative, or the reading be changed to ἐς τέλη, 'in reference to his mysteries,' the words ἐν τέλει must be joined with γνώσεσα, as Herm. suggests. For the unnatural order of the words cf. El. 1072, γυνὴ δ' ἀπόντος ἁνδρὸς ἥτις ἐκ δόμων, where ἐκ δόμων must be taken with ἀπόντος ἁνδρὸς. Ibid. 617, φοβεῖται γὰρ σὲ κοῦχ εἶδε σαφὸς = σαφῶς γὰρ φοβεῖται σὲ καὶ ὅχι εἴδε διὰ τῶν φοβῶν. Cf. also Cycl. 588, μέμφει τὸν ἐράστην κάντρυφος πεπωκότα (where Kirch. rightly resists the change to πεπωκότα), and ib. 121, σπείρωςιν ἢ τῷ ἕωσι Δήμητρος στάχυν. γνώσεσαί δς πέφυκεν will then be taken together as in Soph. Oed. R. 1068, εἴθε μὴ ποτὲ γνώσης δς εἴ; ib. 1036, ἄνωμάθης . . . δς εἴ. See also crit. note on 678. But the hyperbaton may (if it seems too harsh) be avoided by taking the sentence thus: he will know to his cost Dionysus, who ultimately shows to mortals the stern as well as the lenient side of his character. In any case ἁνδρὸνσαι must be taken both with δεινοτάτους and with ἡπιώτατος. Elmsley excellently compares οὔ γὰρ ἢδον, | γυναικὶ δ' ἐχθρὸν χρῆμα πρεσβύτης ἀνήρ. Frag. 319; but ἐν τέλει cannot, as he suggests, mean omnino. Dionysus had been hitherto playing with Pentheus, but now is to teach him a terrible lesson. Dr. Maguire obtained the antithesis by making ἐν τέλει = 'in his (official) capacity as a god,' while ἁνδρ. means 'in his relation to men.' But such a meaning for ἐν τέλει seems impossible. The words θεῶν δ' ἀπέλειαν in Aesch. Eum. 361 are probably corrupt, and certainly too obscure to
bring in evidence. A similar antithesis is found in 761. Those who require a more sharply contrasted pair of clauses here have to change not only εν τέλει but also ἀνθρώπωσι in the next verse. Their various attempts to force here on Eur. an expressed antithesis instead of an implied one may be seen in the Adn. Crit. The implied contrast is between the terribleness of the god (when denied), and his great kindness to men (when they acknowledge his sway). The thoughts enclosed within parentheses may easily be supplied from the whole subject of the play.

But I really must notice at some length the conjecture of Wecklein on this passage. He actually prints in his text as a certain correction Δίονύσον, δε πέφυκεν ἐλλέρως θεός | δεινότατος, ἐννό-μοισι δ' ἥπιωτατος. This conjecture possesses for students of classics an interest of its own, as being probably the worst ever made. The word ἐλλέρως, which is quite possibly a mere smudge and not a word at all, never did or could mean 'wicked men.' If it could and did, still it is not in the least like εν τέλει, and could not possibly have given rise to that reading. Waiving all that, and granting that from a true reading ἐλλέρως could have arisen a false reading εν τέλει, the word introduced by Wecklein is of no avail for the sense without a further change of ἀνθρώπωσι to ἐννόμοισι, which is as unlikely a corruption as the other. But let us see what are the authorities for the word ἐλλέρως.

Eustathius on II. vi. 181 (635, 5, ed. Rom.) says that Βελλεροφόντης was the same as ἐλλεροφόντης, and that it meant the slayer of evil beasts, ἐλλερα γάρ φασί κατὰ διάλεκτον τὰ κακά. Hesych. has ἐλλερα· χαλεπά. σημαίνει δὲ καὶ τὰ βλέφαρα. Etym. Magn. ἐλλερα· τὰ βλέφαρα. The word βλέφαρα was emended to βλαθερα by Alberti. In addition to this there is a passage quoted from Callim. Fr. 434, ἐν' ἐλλερα πολλὰ τέλεσκεν, where τέλεσκεν is a frequentative form from τελείων, 'to despatch,' and the frag. means 'where he despatched many monsters,' with special reference (acc. to Otto Schneider, Callimachea, Leipzig 1870) to the Marathonian bull. Other Lexx. explain ἐλλερα as κακῶς πυοῦτα or 'mischiefous' (beasts), and Suid. only gives ἐλλερα. So that the net result is, that if there ever was such a word as ἐλλερα really existing, and not a mere figment of grammarians to secure a derivation for Βελλεροφόντης, it meant 'monsters' or 'dangerous beasts,' such as those of which the ancient Greek heroes purged the world; and there is not a vestige of evidence that the word could possibly be predicated of a man in the sense of κακῶς or as an antithetical term to ἐννομος. When so much has been said, it would be idle to dwell on the fact that had ἐλλέρως existed as an out-of-the-way word meaning κακῶς, Eur. would have been the last of the Greek writers to use it, and on the other hand we should have been pretty sure to meet it in Lycephon.
Munro’s conj. υν ἀτελεῖ, at first sight so tempting, will not bear examination. In the first place it craves the further correction of ἀνθτρώποι; in the next it is not strong enough. We require not merely such a weak word as uninitiated, but recusant, recreant, blasphemous, or some equally strong expression; but of course any suggestion is brilliant and probable in comparison with the truly monstros reading of Wecklein.

863. λευκὸν. See note on v. 665.

864. δέραν . . . ἰπτονοσα, ‘tossing my neck into the dewy air.’ Dr. Sandys appositely quotes μψαύχειν σιν κλώς, from a Pindaric frag. (224), which is apparently descriptive of a bacchic rout. Cf. also Sen. Troad. 473—

Cervice fusam dissipans iacta comam,
also Catull. Attis, 23—

Ubi capita Maenades vi iaciunt ederigerae,
and Tac. Ann. xi. 31 (a passage full of reminiscences of the Bacchae), Feminae pellibus adcingae adsaltabat ut sacrificantes vel insanientes Bacchae. Ipsa (Messallina) crine fluxo, thyrsus quatiens, iuxtaque Silius hedera vinctus, gerere cothurnos, iacere caput, strepente circum procaci choro.

867. Sporting like a fawn in the green pleasance of the mead. ἰδονὴ is unusually objective here. Cf. βοθύτῳ σιν ἰδονὴ, Ion 664; εἰς ἀνθρώποις ἰδονας ἀφιεται, Frag. 541. In Soph. El. 872 ἰδοναι=good news.

868. φοβερὸν, fearful, i.e. timid, as φοβερὰ φρῆν, Soph. Oed. R. 153, and φοβερὸν ὁμα πωλικόν, Iph. Aul. 620. θῆραμα, ‘quarry,’ is nom.

869. φυλακὴ, a watch or guard, used for φίλακες, as δουλεία, v. 803 above, for δοῦλοι, and κουστίδα for κουστοί. The φίλακες are the watchers who stood by the line of nets (Lat. indago).

873. ἀέλλαις is explained to mean any violent whirling motion, like that of a great wind. The word is found in this sense only here and in Hel. 1498. The latter is a very corrupt passage; and the sense is quite unsuitable here, with labouring step and wind-swift bounds; moreover, ὑκνυρῆμος does not come in well. Herm.’s correction, ἀέλλας (nom.), gets rid of the difficulty; but might not ἀελλαί be taken to mean gasps, which would suit well with the rest of the sentence: with labouring steps and gasps from the swiftness of her course? Hesych. has ἀελληγι θυμοῖς· ἀννυποστόλος μετὰ παραμησίας, where it is proposed here to read ἀελλης, but even so the words ἀνυπ., κ.τ.λ., would be quite unsuitable as an explanation. I believe that these words form a separate note put out of its place, as is so often the case in Hesych., and that the note should be ἀελληγι, θυμοῖς (i.e. gasps); perhaps he had this
very passage in his mind, since he uses the dative. ἀνυποστόλος is explained by μετὰ παρρησίασ, the three words forming a separate note. Suid. does not recognise any meaning for ἀέλλα except συντροφή ἀνέμου; but Hesych. gives a form ἀελλής. Perhaps ἀελλης (gen. -ου) was a collat. form meaning specially anima. Nonn. has ἀελλήνετι...παλμῷ, υἱὸν-σκύτη, xlv. 320; θυελλήνετι πεδίλῳ, xlv. 296; θυελλήσσα δὲ Βάκχη, xlv. 274; and ἥρποισ θεράποντες ἐρειδμονάντες ἀήτας, xlv. 23. ἀήτας for ἀέλλας here would give a good sense, but it is hard to see how it could have given place to ἀέλλας.

874. θρώσκει. This is far more poetical than θρώσκη, not to speak of the authority of the ms. He goes on to describe the flight of the fawn, as if the animal really existed which he had painted in his simile. Aeschylus in his famous simile of the lion's whelp in the Agamemnon does this in a still more striking manner. It is indeed the common practice of the Greek and Latin poets. For the construction cf. Soph. Ai. 30, πηδώντα πέδια; Eur. Hel. 1118, ὅτι ἐδραμε ῥόθα; Aesch. Theb. 461, κλίμακος προσαμβάσεις στείχει. So in Latin Virg. Aen. i. 524, ventis maria omnia vecti.

876. If the right reading be not ετολ (ηδεσθα ετολ τωι is common), we must suppose some verb understood after ἀδομένα, delighting in (being or sporting) amid the foliage of the greenwood; cf. καὶ μὴ δοκῶμεν θρόντες ἀν ἤδεμθα (θρόντες), Soph. Ai. 1085.

877. τό σοφόν. See above, v. 395. What is overwiseness (in comparison with a triumph over an enemy), or what is that which is recognised among mortals as the one gift of God better than such a triumph? i.e. is there any single gift of God which more fully recommends itself to the ambition of men than triumph over an enemy?

880. κατέχειν almost = ἐχειν, a rather uncommon use; cf. Phoen. 330, πόθον ἀμφιδάκρυτον ἀεὶ κατέχων; Med. 761, δὲν ἐπινοιαν σπεύδεις κατέχων.

881. ὅτι καλόν. Theognis (v. 15) tells that the burden of the song sung by the Muses at the marriage of Cadmus the founder of Thebes was ὅτι καλόν φιλον ἑστι, τό ὅν καλόν ὁ φίλον ἑστι. The word καλόν as used by Theognis and as applied here means 'high, splendid, noble,' and the retaliation now to be inflicted by Dion. on Pentheus and their victory over him are so described by the Chorus.

882. πιστόν τι. 'The might of heaven moves slow, but with mysterious sureness'; τις is sometimes joined with an adj. in a disparaging sense as in τις εὐχερῆς, Soph. Phil. 519 (see Jebb's note). But quite different is the use here, and very like that in Soph. Ant. 951, ἀλλ' ἀ μοιρίδα τις δύνασις δεινά, which means 'the power of fate whatever it may be is a dread power' (Jebb ad loc.) Cf. also ταχύς τις, 'in quick sort,' Oed. R. 618 = almost ταχέως πως,
where *τις* merely makes the statement a little vaguer; see there Jebb who compares *ὡς ταχεῖα τις* (*in what quick sort*) *βροτοῖς | χάρις διαρρέει*, Ai. 1266. For the sentiment cf. Cowper’s hymn—

God moves in a mysterious way
His wonders to perform,
He plants His footsteps in the sea
And rides upon the storm.
Deep in unfathomable mines
Of never-failing skill
He treasures up His bright designs,
And works His sovereign Will.

884. ἀπευθύνει, κολάζει, Hesych. corrects.
885. ἀγνωμοσύναν, unintelligent obstinacy and arrogance. This exactly describes the character of Pentheus. ἀγνωμοσύναν is best understood as meaning ‘harshness, want of sympathy,’ the feeling which drove Pentheus into his conflict with Dion. Cf. Soph. Trach. 1266, μεγάλην δὲ θεών ἀγνωμοσύναν, ‘the great harshness (unkindness) of the gods.’ Properly the word means ‘inconsiderateness’; it is coupled with βασκαία, ‘malevolence,’ in Dem. Or. 18, § 252 and ascribed to fortune’s ‘cruelty,’ τῇ τῆς τύχης ἀγνωμοσύνη, ib. 207 (Jebb *ad loc.*)

886. μὴ ἀγκοντας. μὴ is used, not οὗ, because a kind or class is considered, like τῶν στρατιωτῶν οἱ μὴ δυνάμενοι διατελέσαι τὴν ὄδυν, Xen. Anab. 4, 5, 11. ξύν δοκᾶ = ξυνόντας (ξυνοκοιντας) δοκᾶ, as σὺν γῆρα βαρεῖς (Oed. R. 17) = βαρεῖς, ὡς γῆρα συνόντες, old and (therefore) slow, not heavy with old age. There is, however, in Pindar an indisputable instance of σὺν as the *instrument* or *means* with or by which an action is done, σὺν ἔλαυ φαρμακώσαισα, Pind. Pyth. iv. 394.

888. κρυπτεύομαι, ἐνεδρεύομαι, Hesych. The gods *lie in ambush*.
889. χρόνου πόδα. Cf. a frag. from the Alexander, καὶ χρόνου προβάντες ποῦς (Frag. 43, Nauck). This expression is ridiculed by Ar. in Ran. 100, [ποιήτην] γόνιμον δότις φθέγγεται | τοιοῦτοι τι παρακεκινδυνευμένον | αἰθέρα Δίὸς δωμάτιον ἡ χρόνου πόδα, some poet of masculine force, capable of some such bold expression as, etc. αἰθέρα Δ. κ.τ.λ. is parodied from the Melanippe, δώμα δ’ ἱρὸν αἰθέρ’, οἴκησιν Δίος. Sandys justly remarks that modern taste would justify Eur. and refers to *As You Like It*, III. ii. 320-351. But it is to be remarked that in this passage at all events, where the reference is only to the *lapse* of time, the personification involved in the *foot of time* is certainly *risqué* (παρακεκινδυνευμένον). There is a much bolder personification of Time in Aesch. Cho. 955 if we are to understand as some comm. do that Time ‘crosses the threshold of the palace,’ τάχα δὲ παντελῆς χρόνος ἀμείψεται πρόθυρα δωμάτων. It is indeed strange that Eur. rather than Aesch. should have been charged by Ar. with introducing ‘bold’ expressions.
892. γιγνώσκειν καλ' μελετάν. A sort of hendiadys; to habituate one's mind to speculations which do not acknowledge the authority of received customs and usages, cf. μετρίας ἀλγείων σοφία μελετά, Alex. Frag. 47.

893. κούφα γὰρ δαπάνα. It costs but little. Cf. κούφα δόσις, Pind. Isth. i. 61.

905. ἐτερα, in different respects.

907. ἔλπίδες, 'hopes and fears' as in Pind. N. i. 32, κωναὶ γὰρ ἔρχοντ' ἐλπίδες πολυπόνων ἀνδρῶν. To a Greek ἔλπίδες conveyed the notion expressed in the Collect in the words 'the changes and chances of this mortal life' and exquisitely touched by Tennyson when he calls man 'this mould of hopes and fears' in the 'Two Voices.'


913. This verse seems to me to be undoubtedly spurious, introduced by some copyist who did not understand the constr. of v. 912, and who, after the fashion of interpolators, patched up a line by means of synonymous phrases, to make the constr. simple. The phrase occurs in Iph. Taur. 200. According to this view Dionysus speaks the same number of lines as Pentheus, a consideration to which special weight should be attached in the case of very short speeches like the present, where the excess of even a line is appreciable. σπεῦδοντα τ' ἀσπ. is quite synonymous with σε τὸν πρ. κ.τ.λ. For the constr. of v. 912, which according to this view puzzled the interpolator, cf. Hel. 546, σε τὴν δρεγμα δεινὸν ἡμιλλημένην ... μεινον; Soph. Ant. 441, σε δῆ ... φῆς; Ar. Av. 241, οὕτος, ὅσε τοι.

915. See note on v. 1027.

917. The change to μορφὴν is quite unnecessary; μορφὴν would sound better in a copy of verses, but we should not deal with Eur. as we might with a pupil's exercise. This is a suitable way in which to treat a copyist, but then one must show that there is some presumption that the rejected reading arises from the error of a copyist. There is no reason to suppose that the hearers or readers of Eur. would have regarded as inelegant the close juxtaposition of μορφὴ and μιὰ though they do not agree. An ambiguity quite as great may be found in v. 9, and one much greater in v. 684 and in v. 985. πρέπει occurs often in Eur. with the circumstance in which the resemblance resides in the dat. e.g. Alc. 1050. μιὰ is here used just as τις might be used and as we use 'one' in 'one of the daughters.' This usage has been denied, and in some passages it is true that εἰς seems more equivalent to quivis then to τις; but there are clear examples of εἰς = τις. The best are
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1. Cf. Nunn. xlvi. 125, καὶ διδύμως Φαέθωντας ἑξέρκετο καὶ δῶν Θῆβας. Virg. Aen. iv. 469, Eumenidum veluti demens videt agmina Pentheus, Et Solem geminum et duplexes se ostendere Thebas. He sees, according to Virgil, troops of Furies instead of only three; so Orestes in Aesch. Cho. says αἰτδε πληθύνουσι δή. Virgil, perhaps, is thinking of the Pentheus of Attius, who may have introduced Furies. But it is hard to see how Furies could have been introduced into the fable of Pentheus. Mr. S. Allen has suggested Euiadum for Eumenidum—an admirable solution of the difficulty in my opinion.

921. κέρατος, φρέζτος, στέάτος, have the penult long in Attic.

922. γὰρ οἷν has two uses, (1) when γὰρ is adverbial it assents with indifference, as φημι γὰρ οἷν, well, yes, in Plato; (2) when, as here, γὰρ is a conjunction it confirms a previous remark, or explains why a question was asked.

923. The form ἀμαρτεῖν for ὄμαρτεῖν occurs in Eur. Frag. 681 Nauck, who quotes Hesych. on the word as follows: ἀμαρτεῖν· ἀκολουθεῖν Εὐρ. Σοφοκλῆς δὲ ἐν Φιλοκτήτῃ ἐπὶ τοῦ ἀποτυχεῖν. Eustathius also says that ἀμαρτεῖν is used for ὄμαρτεῖν.

926. στάσιν ἑστάναι, 'to have the port and mien of.' For the cogn. accus. cf. 955. Elmsley pointed out that γε means utpote, that is, 'have I the mien of Agave, as might be expected, seeing that she is my mother?'

934. ἀνακέμεσθα, 'we are in thy hands'; the δὴ has the force of our italics.

936. στολάδες is explained by Pollux artificial tucks or flounces at the tail of a garment, as contradistinguished from the loose natural folds which a garment takes from the position of the wearer.

938. Here τένων is to be taken as ankle, and the meaning is, but on this side (δεικτικῶς), i.e. on the left side, it sits rightly along by the ankle. This word always means the tendon of the foot in Eur., but its meaning of neck is recognised by Phot., Suid., Et. Mag., and Hesych., and is found not only in early Greek (Homer, passim), but in late, e.g. αὐχένιον δὲ τένοντα, and τένοντα ἑρωβραίων ὀνακάηων, Nonn. Dion. xlix. 232, where it means a strip of land, or mountain-ridge, like αὐχήν.

943. ἀμα, keeping pace with, like Homer's ἀμα πνοῆς ἀνέμου; he is told to use the thyrsus as a staff, and in the use of it to keep time with the right foot. There was no doubt a mystical significance in keeping time with the right foot, cf. Juvenal's quid tam dextro pede concipis? x. 5. (See Mayor's note.) Dr. Sandys observes—'In using a stick the most natural movement would be to advance the left foot, while the stick is held forward in the
right hand. Dion., for the sake of humouring Pentheus in his fancy that the wand must be held in some special manner, tells him to do just the opposite, and advance his right foot instead. In 114 we have some slight reference to the "reverent handling" of the narthex, but I have observed nothing elsewhere, in literary or artistic representations of Bacchanals, to confirm the directions here given by Dion.; it is probably a pure fancy of the poet, to put Pentheus into an attitude calculated to excite the pity or the amusement of the spectators.'

944. μεθέστηκας, 'you have changed your mind.'
945. Cf. Nonn. xlvi. 126, 127, ἐλπιέτο δ' ἀκαμάτῳ ἑπικελμένων ἔφθειν ὁμον | Θήβης ἐπταπόροιο μετοχλίζειν πυλεών.
949. φέρωμεν...ἀνασπάσω. For the change of number see on 512.

951. 'The reference is to the little shrines carved out in the face of the rocks (as notably on the N.W. side of the Acropolis, Ion 492-502), in which images of Pan and the Nymphs were placed,' Sandys.

955. Henceforward the conversation of Dion. has two meanings, one for Pentheus and the other for the spectators. The irony of Euripides is referred to in Introd. κρύψει is the fut. midd. used as a passive, like διατινάξεται 588. So are used many Greek verbs, especially διδάξομαι, στερήσομαι, πυρήσομαι, φυλάξομαι.

958. ἐξεσθαί = αἰρεῖσθαι, 'methinks they are caught in the meshes of their pleasant dalliance.' The adj., as often, is more closely connected in meaning with λέκτρων, but in grammar with ἐρκεσιν.

959. ἐπ' αὐτὸ τοῦτ', 'to discover the lewdness that is cloaked under their pretended worship.' ἀποστειλλα φιλαξ, 'thou hast constituted thyself a guardian or overseer (of public morals).'

960. αὐτῶν, sc. Θηβαιῶν taken out of Θηβαίας.
965. εἶμι', ibo.

968. ἀβρότητ'. You are promising me great attentions; you describe my position as one of comfort. And then, when Dion. uses words which convey to Pentheus that he is to be carried by his mother, he says that that would be an excess of ἀβρότης amounting to τρυφή. D. Thou shalt return in the arms—P. You promise me a luxurious position. D. Of thy mother. P. Nay, that would amount to ostentation. D. Fea, and such shall be thy honours—P. (as I deserve); well, I am engaged in a meritorious act. Pentheus interrupts Dion.; he supposes him to be about to add 'as you deserve,' and he replies as if he had said it.

972. οὐρανῷ στηρίζον, 'the prophecy of the glory of Pentheus towering high as heaven is fulfilled in another sense in the sequel, when the branch of the fir-tree on which he is placed soars up into the air (1073 ἐστηρίζετο), and when the god 'twixt heaven and
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carth raises a pillar high of awful fire (1083 ἐστήριζε),’ Sandys. Other ambiguous utterances are in 924, 944, 948, 955, 960, 963, where ὑπερκάμνεις means both ‘you work for’ and ‘you suffer for’; so also in 966-970.

973. Pentheus here leaves the stage, and Dion. (still in the character of the Bacchant, see v. 975, ἐγὼ καὶ Βρόμιος) congratulates the Bacchae on their approaching triumph.

977. Λύσσας κύνες. It is a most extraordinary explanation which represents that some of the Chorus are apostrophised by the rest as Λύσσας κύνες, and urged to incite the other companies of Baccants, now in the mountains, to take vengeance on the disguised stranger. The Chorus apostrophise the goddess Lyssa, and call on her to send her hounds to incite the Maenads against the spy. In Her. Fur. 810 (the whole of which passage should be consulted) Lyssa represents herself as a huntress hounding on Heracles to his deeds of blood: here she is called on to send her hounds to exercise a similar influence on the Bacchae against Pentheus.

980. τὸν ἐν . . . στολά, ‘against him in women’s weeds disguised’; in appos. with this is μακ. κατ. λυσσώδη, for τὸν cannot be taken with κατάσκοπον on account of the position of λυσσώδη.

983. σκόλοψ, properly the date palm, but here used as a generic term for any tree. Suid., Hesych. and Et. Mag. explain this word as pointed stick or palisade, and this is its universal meaning in other places; no Lex. gives it anything like the sense it should bear here except Phot., who expl. ξύλον ὄξυ, καὶ όι τῶν φοινίκων. Eur. often mentions the date palm, φοινικα ἄβροκόμαν, in Ion and Iph. Taur. In Iph. Taur. 1428, ἦ κατά στύφλον πέτρας | ἕτυσμεν, ἦ σκόλοψ πηξεμεν δέμας; σκόλοψ is pointed stake, palisade. The fact that the two (σκόλοψ and πέτρα) went together as means of punishment may perhaps have caused their connexion here (though σκόλοψ must be here taken as a tree, not a pointed stake), or may have caused the interpolation of the words ἦ σκόλοπος, which perhaps is more likely (see below, on v. 1002).

986. όριδρόμων is, I think, certain. P. has όριοδρόμων, which, no doubt, arose from a variant όριδρόμων, between which two forms a copyist would naturally hesitate. όριδρόμων has the analogy of όριβάκχος and όριβάτης; όριομαλίδες, in Theocr. v. 94, has a variant όριομαλίδες. These variants were constantly indicated by a letter written above another; there are some instances of the practice in this play, e.g. on v. 121 C. has κρῆτας, meaning that there are two readings, κρῆτας and κρῆτες. When Musurus left out, through carelessness or ignorance, the second εμολεν of P., he was obliged to change όριοδρόμων, which he found, to όριοδρόμων. Eur. would much prefer to shorten a vowel before δρ, especially in
a chorus. ἐμολέν is doubled in Hel. 194, ναῦτας Ἀκαίων τις ἐμολέν, ἐμολε, and this repetition is such a well-known characteristic of Eur., that Arist. ridicules him for it in the familiar lines Ran. 1352. Herm.'s reading is most awkward through the want of an object after μαστήρ, for τίς ὅς Καδμείον; means who of all the sons of Cadmus? Hesych. has a word, ὰροβάδων = νεβρῶν (quoted by him as from Eur.), which some might perhaps prefer; but I believe ὰριδρύμων to be right. The whole corruption may have sprung from Musurus' ignorance of the fact that a vowel can be (it generally is) short before ὰρ. Musurus was very ill-versed in quantity and metre. The fact noticed by Dr. Sandys that ὰριδρύμοιos though not mentioned by L. and S. occurs twice in Nonnus (xxv. 194 and v. 229) removes all doubt about this being the true reading.

987. τίς ἄρα νὶν ἐτεκεν. Here Catullus has an echo of the Bacchae in the passage Ixiv. 154-157, beginning

Quaenam te genuit sola sub rupe leaena?

and again in lx. 1—

Num te leaena montibus Libystinis . . . procreavit?

Carm. Ixiv. elsewhere shows the Roman poet's familiarity with the Bacchae, especially in 251-264.

998. Scaliger's correction I have given in the text as being the least violent: by ματρὸς σᾶς is meant Semele, who is associated with Bacchus in his worship by Theocr. xxvi. 6, κάμον ὰνοκαΐδεκα βώμους | τῶν τρεῖς τὰ Σεμέλη, τῶς δ' ἐνεά τῷ Διονυσῷ. Elms. does not seem to think this pertinent, and quotes from the Palamedes of Eur. (Frag. 589, Nauck), Δίωνυσον δς δ' Ιδαν τέρπεται σὺν ματρὶ φίλα; but Strabo, to whom we owe the Frag., expressly refers ματρὶ to Rhea. The last two syllables of δργια=one long, for an anapaest cannot stand in a dochmiac as answering to the iambus of the antispast. This synizesis is common in Aesch. Cf. καρδίαν = κάρζαν, Suppl. 68, and καρδίας = κάρζας, Theb. 277; διαδρομᾶν, ib. 343; δια=ξα, Pers. 565. Similar to this is αἰφυνίοσ, trisyll. in Prom., and μυρώνταρχον, quadrisyll. in Pers.; Πῦθιος in Ion 285, τιμᾶ σφε Πῦθιος ἀστραπάλ τε Πῦθιαν, and λογίων, ib. 602, τῶν δ' αὐξ λογίων τε χρωμένων τε τῇ πόλει. So Φρυγιοσ is a trisyll. in El. 314, and in the next line Ἀσιάτιδες forms a spondee and an iambus; ἄσιωτος is a trisyll. in Hipp. 821 and 867.

1001. τὰν ἀνίκατον, sc. νικάν, 'to win the fight that cannot be won,' the fight against a god; see 635; νικάν νικᾶν is a familiar constr. and is easily varied by νικᾶν κρατεῖν, a usage more suitable to poetry.

1002. The order is: ἄλωτος βίος ἐφι ξεῖν ἄθανατον γνώμαν
The blessed life consists in (lit. is) having deeply seated (ineradicably rooted) in the mind a chastened judgment without excuses for the neglect of duty to God, and kept within man’s bounds, which form is better than βρότειαν, as being nearer the mss and matching αδάνατον. But ἕφυ is in a very unnatural position. I believe that the whole sentence should run thus—

γνώμαιν σώφρον’ ἀδάνατον ἀπροφάσιστ’
ἐς τὰ θεῶν

and that in the strophe ἡ σκόλασος is an interpolation on the part of some one who remembered the lines, Iph. Taur. 1429, ἡ κατὰ στόφλον πέτρας ἢ ἐξωμεν ἢ σκόλασι πήξωμεν δέμας; see note on v. 983. ἀπροφάσιστα = ἀπροφάσιστως, as in Thuc. vii. 29, φωικός δομα τοῖς μάλιστα; ἰβ. i. 6, ὤμοστροπα . . . ἐδιαίτατο; Soph. El. 962, ἀλεκτρα γγάρκουσαν ἀνυμέναια τε. For the use of ἀδάνατος cf. μάχη δή, φαμέν, ἀδάνατος ἔστω ἡ τοιαύτη, Plat. Soph. 242 E, and ἀπλετος is used in the same sense, ἰβ. 246 C. The poet had, I believe, in his mind his own verses, Hel. 1015, ὅ νοις | τῶν κατα-νόντων, ἡ μὲν οὖ, γνώμην δ’ ἔχει | ἀδάνατον, εἰς ἀδάνατον αἰθέρ’ ἐμπεσὼν.

1000. τὸ σοφόν, rationalism. See above on v. 395. φθόνω = ‘with offence’ (to God).

1006. This verse corresponds very closely in metre to its strophic verse as I have given it. I care not to pursue rationalism in such a manner as to offend the gods, but the other course, which mightily and manifestly leads life to a noble issue, namely, to pass one’s life in piety and religion all day long, even until the night, and, casting aside all that transgresses justice, to honour the gods (that will I pursue). εὐαγοῦντ’ is the accus. before εὐσεβεῖν. χαῖρω θηρεύουσα governs ἡ ἐπεραί πάρα τὰ ἑκτερα as well as τὸ σοφόν. The accusatives εὐαγοῦντ’ and ἐκβαλόντα are masc., because the sentiment is general and applicable to all, a fact which was not yet felt when the poet wrote χαῖρω θηρεύουσα (fem.) For ἡγοῦν’ ἐπὶ Wecklein compares fr. 671, ὅ δ’ ἐσ τὸ σώφρον ἐπ’ ἀρετήν τ’ ἡγών βιῶς | ζηλωτός ἀνθρώ-ποιον.

1017. δράκων spoils the metre; it may have been inserted by a copyist who did not see that the god might be invoked to appear as a bull or a lion, or as some many-headed monster. The latter I believe to be the true explanation. The snake would naturally be selected by the interpolator as the many-headed animal whose shape the god was invoked to assume. The Chorus do not wish to dictate to the god under what precise form he may appear, the many-headed monster might be a snake, but might also be a brute.

1018. Hor. Car. ii. 19, 23, Rhoctum retorsisti leonis Vnguibis horribilique mala, and Hom. Hymn to Dion. v. 44, ὅ ὅ’ ἀρα σφι
λέων γένετ' ἐνόθη νησ. It has not been noticed that πυριφλέγων means 'blazing,' and cannot express merely 'fiery' in the sense of 'fierce.' The god is invoked to appear as 'a lion on fire,' a quite miraculous lion rendered more formidable by being encompassed with flames. In Nonnus xl. 60 (quoted by Dr. Sandys) Dion. transforms himself not only into various beasts, but into fire and water. Thus the invocation of the Chorus is quite natural. He is called on to appear either as a bull (his natural metamorphose), or as some many-headed monster, or as something even more outside nature, such as a lion enveloped in fire.

1020. θήρ. I have inserted this word. The error which led to its omission arose, no doubt, from the fact that the following word commences with the same letters. Bacchus is compared to a θήρ, in v. 436 and v. 922, and here the word is especially suitable, both as giving point to the following words, and because the preceding sentence invokes him to appear under some transformation.

'Defendi nequit πεσόντα nisi legatur θηραγρέταν,' says Elms. But there is no occasion for departing from the ms, for cf. for a like change of constr. soi δὲ συγγνωμη λέγειν | τάδ' ἐστι, μὴ πάσχουσαν ὃς ἐγὼ κακῶσ, Med. 815; ὑπεστὶ μοι θράσος . . . κλώνουσαν, Soph. El. 480; ἐννέπω σε . . . ὃς δυτι (where δυτι would suit the metre), Soph. Oed. R. 350. In πεσόντα the accus. is justified by the fact that a compound expression is treated as a simple verb, περίβαλε βρόχον = αἴρει; so in Soph. El. 480 that ὑπεστὶ μοι = υφέρπει με. In Med. 815 the constr. is as if σε had preceded, and in Soph. Oed. R. as if soi had preceded.

1021. γελώντι πρ. may be a gloss on γελῶν, or some such word, most probably however γελῶν, for, as Prof. Davies suggested to me, Eur. perhaps here wishes to provide an antithetic word to a fanciful derivation of ἀγελαν from ἀ and γελάν. It is unnecessary to remind any one who has ever glanced over the pages of the Et. Mag. that etymologies not less absurd than this were believed in. See Introd.

1027. δράκοντος ὁψεος, cf. note on v. 664. ἐν γαίᾳ, 'sowed in the soil the earth-engendered crop of the serpent-dragon.' The words ἐν γαίᾳ are not superfluous, as ἐσπέιρε alone might mean procreavit.

1029. Undoubtedly corrupt; introduced by some copyist who was reminded of Med. 54, where this verse occurs, by v. 1034, below. The line in its present mutilated state, without the line which follows it in the Medea, is scarcely intelligible. The interpolation arose from the idea that ἀλλ' ὁμως (στενάξω), v. 1028, was abrupt, but cf. Soph. Trach. 1115, μόνι μὲν (ἐξισταμαι), καρδίας δ' ἐξισταμαι | τὸ δράν; Ar. Ach. 956, πάντως μὲν οἴσεις οὐδὲν ἕγεις, ἀλλ' ὁμως (sc. οἴστεβν). The phrase is expressed fully in Phoen. 1446, φίλος γὰρ ἐχθρὸς ἐγένετ' ἀλλ' ὁμως φίλος.
NOTES

1033. The messenger addresses the Chorus in the song. So the Chorus often speaks of itself in the song; in this case the masc. is sometimes used though the Chorus be composed of women, e.g. Hipp. 1103, λείπομαι ἐν τε τύχαις θνατῶν καὶ ἐν ἔργμασι λεύσων. A woman also uses the masc., if in speaking of herself she uses the plur., Hec. 515. The only other case in which a woman, speaking in reference to her own sex, uses the masc. is where she is speaking in the abstract, as in El. 775, οὖτε γάρ κακῶς πάσχοντι μῖσος ὄν τέκνη προσγίγνεται; Trach. 151, τότ' ἂν τις εἰσιδοῦτο τῷ αὐτῷ σκοπῶν πράξεων, where the reference is to young unmarried girls. Cf. 1009, 1010, above.

1035. ξένα, nom. fem., as the metre (dochmiac) shows.

1037. ἄγεις = ēveis, 'do you deem Thebes so poor in men' (that when Pentheus is no more ye shall have no one to keep you in servitude)? Cf. Ἡγόμην ἄνρ. ... μέγιστος, Soph. Oed. R. 775; so ἄγειν ὃς παρ' οὐδέν, Ant. 35, and commonly enough with adverbs, such as διαφόρως ἄγειν ἄγειν acgre ferre, Oed. R. 783, and πρόσθ' ἄγειν, 'to prefer,' 225 above.

1038. κράτος ἐμὸν, authority over us; cf. κράτος χθονὸς, rule over the land, Aesch. Suppl. 419. So ἀστραπὰν κράτη νέμων, Soph. Oed. R. 201.

1043. θεράπνας, αὐλώνας, σταθμῶν, Hesych., and that, no doubt, is the meaning here, not the town Therapnae; for the messenger would not say the Therapnae of Boeotia, unless there was some danger of his being understood to speak of the Therapnae of Laconia or Thessaly. Such a confusion could not possibly arise here.

1044. ἐξεβήμεν. 'De constructione verborum ἐξ. 'Ασ. ῥ. tacent interpretes. Sententiae convenientius esset ἐπεράσαμεν,' Elms. Cf. Ἰφ. Ταυρ. 98, πότερα δωμάτων προσαμβάσεις | ἐκβιόσμεσθα; Her. Φυ. 81, ὡς οὔτε γαῖας ὅρι' ἂν ἐκβαίνειν λάθρα; and for a similar constr. after other verbs of leaving cf. Soph. Αἰ. 82, φρονοῦντα γάρ νῦν ὃν ἐξέστην ὁκνῷ, and Hdt. v. 103, ἑπεῖ ἐξῆλθον τὴν Περσίδα χώρην.

1045. Aesch. Eum. makes Parnassus, not Cithaeron, the scene of Pentheus' death; but the Schol. tells us that in the Ξάντριαι he laid the scene in Cithaeron.

1048. ἱγμεν νάπος, 'we sat us down in a grassy dell.' For the accus. cf. σέλιμα ... ἡμένων, Aesch. Ag. 183.

1049. The different prepositions after ποδῶν and γάλωσης, without difference of meaning, would be very harsh. I should prefer to regard ἄπο as separated by tmesis from σώζοντες. ἄποσώζεων is used in precisely that sense in the Erechtheus (Frag. 304, Nauck), κάποσώσαι' ἂν πατρὸς | γεωμαῖς φρασάντος. The two substantives would then be governed by ἕκ.

1052. συσκιάζων, transitive, 'casting shade.'
1055. 'Were wreathing afresh a worn-out thyrse till it was ivy-tressed.' For the prolepsis in ἐξανέστησεν κομήτην cf. Soph. El. 241, γονέων ἐκτίμων ἱσχούσα πτέρυγας ... γύνων, to the dishonour of my father; and ib. 18, κυνη σαφῆ, rouses to clearness; Aesch. Ag. 1218, εὐφήμον ... κοιμήσων στόμα, soothe into religious silence; Pind. Ol. v. 4, τάν σάν πὸλιν αὔξων λαυτρόφον, raising it up to be the nurse of a great population. So in English, to strike dumb, etc., and in Latin, liquido quum plasmate guttur mobile collueris = anointed to flexibility, Pers. i. 17. Anima calucrant mollia saxa = were warmed into softness, Juv. i. 83.

1056. ποικίλα, well wrought. ποικίλα, πεποικιλμένα, κεκαλλωπισμένα, Hesych. ἐκλιπούσαι ... ζυγά, cf. Catull. Attis, 33—
veluti iurencia vitans onus indomita iugi,
and Or. 45, τῶλος ὃς ἀπὸ ζυγοί.

1060. νόθων, 'I cannot reach with mine eyes these simular Maenads.' Cf. King Lear, 'Thou simular man of virtue.' This whole passage has been vitiated by a belief in the existence of Stephens' Italian mss. On this passage he quotes 'ex vett. codd.' two readings, μόθων and ὀσον. It is now fully established that he was in the habit of recommending his own conjectures by the authority of pretended mss (vid. Kirch. Praef.) Musgrave's ὀσον μόθων, Herm.'s ὀσοὺς ὀσον, and Heath's ὀσοὺς μόθον, may therefore be dismissed, as reposing on the authority of mss which never existed, and as having very little to recommend them beyond this supposed conformity to ancient codices. I defended my original restoration of ὀσοὺς νόθων on the following grounds:—(1) in correcting ΟΟΙΝΟΘΩΝ to ΟΟΙΝΝΟΘΩΝ, the error which I presuppose on the part of the copyist, viz. the omission of one of two similar letters in juxtaposition, CC and NN, is a priori the most natural of all errors, and this very mistake has been already made eight times in this play by this same copyist (vid. Adn. Crit.); (2) Nonn. Dionys. xlvi. 207 puts into the mouth of the same Pentheus the words μῦθε δαμηναι | Βασισαρίδων τεῦν νῦι νόθαις παλάμησιν ἐάγης, which leads me to believe that he had in his mind the somehow strange use of νόθων in this passage in the sense of simulated, like πλαστάεις χαραξίαις above; Pentheus will not for a moment allow the Bacchants the credit of sincerity; my sight, says he, cannot reach the Maenad impostors. Schol. on Ar. Nub. 332 quotes Callimachus as calling 'bastard music' νόθαι ἀοιδαι; (3) the omission of one of the two CC would be particularly likely to occur in the word ΟΟΙΝ, where the CC are both preceded and followed by a letter so very like them in form as O; (4) μόθων, an obscene dance, would never have been tolerated, but that it was supposed to have direct ms authority; (5) Schöne endeavours to defend Heath's μόθον by saying that it is applied
especially to the Maenad rout by Nonnus; but this is not so; the word μόθος means in Nonnus (α') tumult, quarrel, etc., xlv. 155; νυμφοκόμων μόθον in xxxiv. 109 means the same as νυμφοκόμω μάχη in xliv. 183, a marriage-quarrel; (β') a host marshalled for battle, and not a disorderly thiasus or rout; and even in this sense it is not applied especially to the followers of Dion., e.g. in xxvii. 144 the term μόθος is applied to the enemies of Dion., and στρατιά to his followers; (6) the addition of ὅσοιον is almost absolutely necessary to render the meaning of ἐξικνοῦμαι clear, which without this word might mean I cannot hit. οὗτοι not οὗτον is the form found in Trag.; Porson had no objection to the form ὅσου. However, I now prefer to give οὗτοι νόθων as being very nearly as close to the ms, while οὗτος, not οὗτον, is certainly the usual form. For μανάδων νόθων cf. note on v. 664; also L. and S. on νόθος and γέρων, both which words, though usually substantive, are very frequently adjectives; Nonnus has γέρων Κιθαρίων, Dion. xlv. 145. For the gen. after verbs of aiming cf. τοῦδ' ἄν ἐξικνομέθα, El. 612; τοῦδε τοξεύων, Ion 1411: θύρας ἵεσαν . . . Πενθέως, ἵππ. 1049; τὸξω γὰρ οὐδείς πημάτων προσιέσται, Aesch. Cho. 1022; τῶν γὰρ μεγάλων ψυχῶν ἰεῖς, Soph. Ai. 154. Nonnus also has νόθον στέφος, xlv. 69; and it seems to me no small confirmation of the soundness of νόθων here that Catullus, whom we have seen to be so familiar with the Bacchae, and who has imitated an immediately preceding verse 1056, calls Attis notha mulier in Attis 27, and in another poem, xxxiv. 15, applies the epithet nothûs to the borrowed light of the moon.

The reading most generally adopted, ὅποι μόθον, is very objectionable, not only on account of the great doubtfulness whether μόθον is a word which could be used in Tragedy (Schol. on Ar. Eq. 697 defines it as φορτικῶν ὀρχήσεως εἶδος) without ludicrous associations (such as jig would carry to us or cancan to the French), but also because the order would almost necessarily have been μόθων ὅποι. Moreover ὅποι would have been a far more natural expression, and that leads us still farther away from the ms. The only passage comparable to this for harshness in the use of ὅποι is Soph. Oed. C. 383, and there Jebb has shown (as I think to demonstration) that we must read ὅπου. I am convinced that nothing but belief in Stephens' fictitious mss would have gained such a reading as ὅπου μόθων a place in any edition of a Greek play.

1061. εἰς ἐλάτην was probably a correction of the copyist, who was ignorant of the use of prodelision and of the metrical error of an anapaest after the first foot. For the prodel. cf. ἦ'τερα φράσω, Ar. Ran. 64 (where some take the words as a parody on Eur.); ἐντὸς ἦ'ξωθεν δόμων, Med. 182; and ἦ'κπειρᾶ λέγειν, Soph. Oed. R. 360.

1062. For the repetition of μανάδων so soon again, see note on v. 647.

1066. τόρνος (τόρνος. ἐργαλεῖον τεκτονικόν, ὡ τὰ στρογγύλα χρήματα περιγράφεται, Hesych.) is an instrument used for describing a circle, something like our compasses. The instrument had its end fastened in the centre of the piece of wood out of which the wheel was to be made (the wheel here contemplated is solid, without spokes), and with that end as centre and the rest of the instrument as radius, a circle was described. It is supposed (see L. and S.) that this was effected by means of a piece of string fastened to a spike in the centre of the piece of wood, with a piece of chalk or a pencil, or perhaps a sharp blade, at the end of it, to mark the circumference. The simile does not contemplate the rounding of a wheel in the lathe, but the description of its circumference by the method indicated above; a lathe would not be a suitable instrument for making a wheel, nor would the word γραφόμενος have been used by Eur., nor περιγράφεται by Hesych. Eur. (Cycl. 661) applies the term τόρνος to the dragging round of the brand in the socket of the Cyclops’ eye; and in a fragment from the Theseus (385 Nauck) he says, κύκλος τις ὡς τόρνοσιν ἐκμετροῦμενος, where the last word shows decisively that the τόρνος was an instrument for describing the circumference of the wheel, not the lathe for making it. Suidas, among the meanings of τόρνος, gives τὸ τρήμα καὶ τὸ ἐνέμενον ἐς αὐτὸ, and Xen. Vect. i. 6 so uses it; but I fancy we should read in both places τόρμος. When Hdt., iv. 36, says κυκλοτερῆς ὡς ἀπὸ τόρνου, he is thinking of a plane surface accurately measured out by an instrument. Cf. also Plat. Phil. 51 C, ἄλλ' εὐθὺ τι λέγω, φησίν ὁ λόγος, καὶ περιφερές, καὶ ἀπὸ τούτων δὴ τὰ τε τοῖς τόρνοις γιγαντεύμενα ἐπιπεδά τε καὶ στερεά, καὶ τὰ τοῖς κανόνις καὶ γονίασ, ἐλ μου μανθάνεις. Ald. has περὶ φοράν, which perhaps is not a printer’s mistake; φορά ἡ τῶν μηχανικῶν ὄργανων λαβῇ, Hesych.—ὡστε= as with a verb, whether ind. or conj. (e.g. ὡστε προχὸς ἐλκει, ἐλκή δρόμον, as a wheel trails its course), is very rare; I can remember no instance in Trag. except Soph. Trach. 115, ὡστε . . . τις . . . ἰδῇ (where the ms read ἰδοι, and Wunder corrects after Erfurdt; yet Wunder reads in Trach. 700, ὡστε πρόνοις ἐκβρώματ’ ἄν βλέψειας; perhaps the true reading there is ἄν = ὁ ἄν). I therefore reject ἐλκει (and ἐλκή) δρόμον. It is hard to choose between Reiske’s ἔλκοδρόμον and Scaliger’s ὀλκεδρόμον. Hesych. explains ἐλκόν’ περιφερές, so that ἔλκοδρόμον circular would be a very suitable epithet of περιφοράν; but Edd. Herr. i. 1, 2, and Brubach. have ἐλκε, which makes for Scaliger’s ὀλκεδρόμον, rolling, formed on the analogy of ἔλκεχίτων, ἔλκετρίβων. The authority of the Christus Patiens makes for Reiske or Scaliger
and against ἐλκεὶ δρόμον. The archetype of P. may have had ἐλκεδρόμον. See note on v. 986.

I add here the view of the passage taken by my friend Mr. Robertson, formerly Scholar of Trinity College, Dublin, and now retired from the Bengal Civil Service. I believe that his theory, which he published in 1879 in Hermathena, vol. iii. p. 387, affords the real solution of the problem presented by the passage. But I thought it better not to suppress my own note, which sums up ancient testimony about the τὸνως.

The word τὸνως has generally been translated in a lathe; sometimes it has been supposed to refer to an instrument like a pair of compasses.

I believe that τὸνως in this place does mean in a lathe, though a very different one from the lathe which was before the minds of the commentators on the passage. The lathe probably was one such as I have seen at work in the North-West Provinces of India.

A stout pole of some elastic wood is fixed into the wall, so as to project at right angles, with its thinner end free. To this end is attached a string, which is brought down and fastened to a pin in the drum of the lathe. The workman then attaches the block of timber which is to be turned into a wheel; and he drags this round in the direction of the first arrow, until the string is coiled round the drum as many times as it will go. This of course bends down the pole, which is the process described by κυκλώστο.

Fig. 2 represents the lathe with the pole bent down, and the string coiled round the drum of the lathe. When the workman releases his hold of the wheel, the recoil of the pole causes the wheel to revolve in the direction of the second arrow, and the

Fig. 1.—P, Pole. S, String. D, Drum. W Wheel.
workman then applies the chisel. The process has to be repeated as often as the string becomes completely uncoiled from the drum.

'The slow and laboured dragging down of the tree, expressed by κατηγένει, ἐγένει, ἐγένει, would accurately correspond with the slow preparation for the turning process, in a lathe such as is here depicted.

Fig. 2.—P, Pole. S, String. D, Drum. W, Wheel. C, Chisel.

'My suggestion is, that the simile in the text is taken from the slow bending of the pole in the process of coiling the string.

'The translation then would be, "and it was bent like a bow, or like the process whereby a round wheel has its revolving periphery turned in a lathe." It is to be observed that the present participle (γραφόμενος), not the perfect (γεγραμμένος), is used, so that a process of shaping, not a completed shape, must be referred to. This explanation is unaffected by the question between the three readings, ἐλκέδομον, ἐλκυδόμον, and ἐλκεῖ δρόμον. It is in itself probable that the form of lathe used in Greece in the time of Euripides should resemble rather the primitive instrument still surviving in Indian use than the perfect lathe of the English manufacturer. The construction is the same as if we adopt the interpretation which makes τὸρνος an instrument resembling in its use a pair of compasses.

'This latter is the explanation given by Mr. Tyrrell. Mr. Paley's whole procedure in regard to this passage is very remarkable. In his first edition he accepts the simile of the lathe, apparently for no better reason than that nobody had ever thought it could mean anything else, and seems quite unconscious of any difficulty in the comparison of the slow bending of a tree to the accurate rounding of a wheel by means of a common lathe. As soon as Mr. Tyrrell points out the impossibility of the lathe metaphor, as understood by him, and
suggests the simile of an instrument like a pair of compasses, Mr. Paley transfers it to his own commentary, not only without any acknowledgment, but with something very like a sneer. "Mr. Tyrrell is mistaken in saying the ancient wheel (i.e. if he means chariot wheel) was solid." But why does Mr. Paley assume that Mr. Tyrrell or that Euripides meant a chariot wheel? And how would it help the simile of the compasses (or of the lathe either) that the wheel should not be solid? Surely, whether Euripides meant compasses or a lathe, he must have contemplated a solid wheel, for nobody ever heard of a wheelwright first building up his spiked wheel, and then tracing or turning its circumference. Mr. Paley must have been thinking of the well-known prescription for casting a cannon—"take a long round hole, and pour melted brass round it." As a matter of fact the ancient solid wheel, meaning a cart wheel, survives to this day: it may be seen not only in India, but in Italy and Spain.

1068. There is no need for changing this to ως = οὖτως, it = ὅτε; and but for the corruption of ἐλκεῖ δρόμον for ἐλκεδρόμον it would never have been changed. Matth. is, however, wrong in denying the use of ως = οὖτως in the Tragedies; there is one in Aesch. Ag. 903, εἰ πάντα δ' ὑπιπάτησαν' άν εὐθαρσῆς ἐγώ; also in Eur. El. 155, in a simile as here (but there the simile is much longer, ὡς which introduces it being five lines back); and in Iph. T. 603.

1073. ὁρθῶν is not, strictly speaking, appropriate to αἱθρό, but the idiom is a common one; cf. ἐκών ἐκοντα, passim; ίψος ἦν ἰσος ἀνήρ, Soph. Phil. 684; ὁρθός ἐξ ὀρθῶν διήφων, Soph. El. 742; φίλος φίλους τοῖς ἐκεί, Aesch. Cho. 346.

1074. νότως. The figure of a horse, suggested in ἀναχαιτισεί, is still preserved in νότως.

1076. ὅσον . . . οὖπω, 'all but visible,' 'just about to become visible.' The next verse bears all the appearance of having been patched up out of a note on 1076; a most natural expl. of 1076 would have been τὸν ξένων οὐκέτι παρην εἰσοραν which was easily hitched into a senarius.

1079. Διόνυσος, in appos. with φωνή.

1082. The tense of the ms must not be changed though aorists follow; the imperf. is right in a phrase like this: αὐτ' ἡγόρευε καὶ ἐσπήριε, while he yet spake he set up a column of mystic light 'twixt earth and heaven. Ald. has the aor., probably a correction of Musurus.

1084. ὤλιμος νάτη, 'the forest glade' fr. Ἕλη, as ἀλκίμος fr. ἀλκή, μάχιμος fr. μάχη. The ms gives this form, which is also found in Christus Patiens 2260. But in addition to this we have ὅρεος ὄνυμω νάτη in the frag. of the Mclanippe discovered in Egypt in 1879. So there is no reason why we should present here the
form εὐλειμος, which has no authority as an alternative form for εὐλείμων, except what may be drawn from the analogy of βαθύλειμος in Homer.

1087. ὁρθὰλ. Wecklein has the absurd reading ὀρθὰ sc. τὰ ὁτα, ‘pricked up their ears,’ which he defends by referring to Soph. Ἐλ. 27 where ὀρθῶν ὅπει ἱστησι is very properly said of a horse. In 1053 the bacchanals are represented sitting. This posture they retained until at the call of the god they ‘started erect’ (ἐστησαν being the 2nd aor.) For δηνεγκαν, ‘rolled their eyes in every direction,’ see on 746. Dr. Sandys remarks how ‘oddly enough κόρα is immediately after used in another sense.’

1090. I retain, with Ald., the comma after ἡσονες. ἔχουσαι I translate holding their course, pushing on. There is an exact parallel in the Ψαθέθον (Frag. 779, Nauck), τει δ’ ἐφ’ ἐπτὰ Πλειάδων ἐχων δρόμον. The ἐχων in ληρεῖς ἐχων is not unlike this. The Christus Patiens has οἷμαι πελελας ὕκυτηρ’ οὐχ ἡσονες | ποδῶν δράμωσι συντόνοις δρομήμασι, whence Schöne conjectures τρέχουσαι for ἔχουσαι here. But ἔχουσαι is much more vigorous, and δράμωσι answers to the ἤκαν of Eur., not to ἔχουσαι.

1097. ἀντίπυργον, ‘that towered opposite.’ For the meanings of ἀντί in composition see Jebb on Soph. Ὅδ. C. 192. Acc. to him ἀντί πέτρα could here mean (1) a rock like a tower, cf. ἀντίταυσ; (2) a rock serving as a tower, that is, giving them a point of vantage, cf. ἀντίκεντρος; (3) a rock over against a tower, leaning against the wall; (4) towering opposite, like ἀντίπυργος, the meaning which seems best here.

1098. ἡκοντίζετο, passive, sc. Pentheus.

1100. For the accus. in opposition to the sentence, though the verb in that sentence governs a gen., cf. Her. Fur. 56, δυσπράξια | ἡς μῆτιοθ' ὅστις καὶ μέσως εὔνους ἐμοι | τύχω, φιλῶν ἔλεγχον ἀφευδέστατον; also Aesch. Ἀγ. 217, ἔτηλα δ’ οἶνον θυτήρ γενέσθαι θυγατρός . . . πολέμων ἀρωγάν, καὶ προτελεία ναῶν.

1101. Cf. Ἀγ. 1347, ύψος κρείσσον ἐκπηδήματος, a height too great for out-leap.

1102. λελημένος. Ionic form for ελημένος. It occurs in the Rhesus and the Ion of Eur., and the Agam. of Aesch., generally with a variant λελησμένος from λητύω, which latter is the reading here, but the correction is certain.

1103. κερανῶ is to strike with thunder, and συγκερανοῦσαι must mean simultaneously striking (as) with thunder, i.e. falling on the branches like a thunder-bolt, and tearing them off. They then used these branches as levers to tear up the roots of the tree. But the use of this word is so very strange that one is disposed to accept the conj. of Hartung and Pierson, δρύνοις συντριανοῦσαι κλάδους. For συντριαν, cf. 348.

1104. ἅσ. μοχλοῖς, ‘with levers, but not of iron.’
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1107. φέρε λάβεσθε, see on 512; this change is most frequent with φέρε, ἄγε, ἵδε, εἰπέ.

1114. ἱερία, 'as ministrant in the murder,' which is compared to a sacrifice to Dion, as in 1246.

1124. ἐπειθέ. The nom. to κατέλχετο is 'Ἀγαύη, to ἐπειθέν is Πένθεσ: 'she was held fast by the power of the god, and Pentheus moved her not.' The subject of the succeeding clauses again becomes 'Ἀγαύη, so that ou'd ἐπειθέ νῦν is parenthetical.


1133. The ms and Ald. give ἀνέφερε; the last syll. of ἡλάλαζον, no doubt, caught the copyist's eye again, though he had written it before. In uncial mss without signs of punctuation such mistakes were sure to occur, especially if the scribe remitted his occupation for even a few minutes after he wrote one word and before he wrote another. Matth. justly remarks that Herm.'s arrangement of the passage quite overlooks the fact that the Bacchae are possessed by a frenzy, and do not imagine that they are killing a man but a lion. See Introd.

1134. αὐταῖς ἀρβ. 'with the shoe still clinging to it,' 'shoe and all,' cf. 946; 'every one of them with gory hands was tossing about the flesh of Pentheus like a ball.'

1135. It is perhaps not too harsh to understand Agane here as the principal actress, and translate all dabbled with blood. πάσα may, however, as Herm. suggests, be taken = ἐκάστη, as in Soph. El. 972, φιλεί γάρ πρὸς τὰ χρηστὰ πᾶς ὄραν. The latter is the better interpr., as χεῖρας and διεισφαίριζε seem to point to a plurality of agents.

1147. 'She to whom Dionysus gives tears for victory.' So Δίκη μεκηφόρος means Justice which brings victory. But perhaps it is easier to understand ἤ as agreeing with νική taken out of καλλίνικον, and to render, calling on Bacchus the gainer of that victory in which she wins nought but tears.

1148. ἡμφορᾷ, gov. by ἐκποδῶν, the dative is really a dative of interest.

1157. ἐπακτῶν ᾧ Ἀδαν, 'the Bacchic wand, his self-sought doom': πιστῶν ᾧ Ἀδαν in the sense of certain death is certainly bad Greek. The only expression which I can recall at all like it is σῶς αἰτῶς ὀλέθρος in Homer, but that by no means defends the former. I conjecture ἐπακτῶν in the sense of brought on one's self. Cf. Phoen. 343, γάμων ἐπακτῶν ἅταν, and Trach. 491, κοῦ τοι νόσου γ' ἐπακτῶν ἐξαρούμεθα, on both of which passages the Schol. explains ἐπακτῶν by αὐθαίρετον. Vid. Adn. Crit. Perhaps the corrector had in mind the oft-recurring σῶς αἰτῶς ὀλέθρος of
Homer. When familiarity with Homer could mislead, it invariably did mislead ancient scholiasts, copyists, and grammarians, who knew Homer as few now know any poet.

I have only to add to this note that I have not since seen any reason to qualify my assertion that ‘πιστὸν Ἀἰδαν—certain death is certainly bad Greek.’ It is possible, however, that the poet might have written (as Dr. Reid suggests) πιστὸν Ἀἰδα, ‘a sure warranty of death,’ in this sense, that the narthex which should have been the warranty that Pentheus was initiated and one of the bacchic thiasus was in his case no such warranty, but the token of his treachery and consequent death. In that case πιστὸν would be used as a subst. and Ἀἰδα (gen.) would be used much in the same way as it is by Aesch. when he calls the garment in which Agam. was entangled and slain a δίκτυνον Ἀἰδοῦ, Agam. 1086, and by Soph. when he calls the vault where Antigone was immured νυμφεῖον Ἀἰδοῦ κοῖλον, Ant. 1204, ‘the cavern’d mansion of the bride of death’ (Jebb). So here the narthex might be called the ‘sure warranty of death,’ because his doom was not sealed till he blasphemed against the god by assuming the livery which he despised. Cf. "Ἀἰδης πόντιος, ‘a watery grave,’ Aesch. Ag. 667, for a bold use of "Ἀἰδης in the unpersonified sense.

1161. It seems to me impossible that ἐξεπράξατε could have been corrupted into the much more difficult ἐξεπράξατο of the ms. This is an instance of the tertiary predicate, glorious is the victory which she (Agave) has gained for herself, and one which will end in mourning and tears, like ἀπόρω γε τῶδε συμπεπλέγμεθα ξένῳ above, v. 800. So Soph. Oed. R. 2, τίνας ποθ’ ἔδρας τάσδε μοι θοᾶζετε = τίνες εἰσιν αἳ ἔδραι αἴδε, ἀς μοι θοᾶζετε. The subject of the tert. pred. generally has the article as here; cf. Agam. 603, K. ὡν ἐθ’ ὅτως λέξαι με τὰς θεουδὰς καλὰ ... X. πῶς δὴ ἀν εἰπὼν κεῖνα τάλαιθνα τύχοις; Her. I could not give my false words a favourable colouring ... Chor. Would to God thou couldest make thy true tale a favourable one.

1165. To clasp (thy son’s head) in a hand that reeks with his blood.

1167. ἐν, see note on 110.

1170. ἑλικα. ἑλικὶ· κλήματι ἀμπέλου, Hesych. But he evidently has in mind the passage of the Septuagint, Gen. xlix. δεσμευῶν πρὸς ἀμπέλου τὸν πῶλον αὐτοῦ καὶ τῇ ἑλικὶ τὸν πῶλον τὸν ὄνον αὐτοῦ. He has also ἑλικες τῶν ἀμπέλων τα ὁμομαι, and ἑλιξ, νέος, καλὸς, where the lemma should probably be ἦλιξ. He goes on (under ἑλιξ) καὶ ὁ αἰγίλωψ, i.e. the arena sterilis. ἑλιξ is probably any young twisted shoot, the context determining whether it be ivy as here (probably) and in Ar. Thesm. 1000, or vine as in Theophrastus and other places.

1173. λίν, an epic word for ‘a lion.’
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1175. τόθεν, ‘where in the wilderness,’ lit. ‘from what part of the wilderness,’ supply ἐμαρφάς νῦν.


Felix Agaue facinus horrendum manu
Qua fecerat gestavit, et spolium tulit
Cruenta natī Maenas in partes dati.

1185. Musgrave’s conj. θάλλει would remove the main difficulty, and it might have owed its corruption into βάλλει to the fact that Eur. elsewhere makes θάλλει intrans. I cannot believe that βάλλει κατάκομον γένων could mean is getting hair on his chin. Perhaps the meaning is intentionally obscure, as Agave confuses together her son’s head and the lion’s, which she fancies she is carrying. γένων κατάκομον θάλλει would then be taken together, and the κόρωθα ἀπαλότριχα would be the hair of the head compared to a helmet when contrasted with the growth on the cheeks and chin. Cf. οὐ δένδρε’ ἐθάλλεν χώροσ, Pind. Ol. iii. 10. See Introd.

1193. τὶ δ’ expresses certainty like Latin quidnī; cf. τὶ δ’; οὐχ ὑπερβαίνουσι καὶ τεῖχη θεό; 654 above. The Chorus of course approve. Wecklein seems to be quite wrong in explaining ‘Die Sprechende besinnt sich (τὶ δ’;) erst bevor sie ihren Beifall gibt.’ It is ludicrous to suppose that the Chorus being asked by the exultant Maenad ‘Applaudest thou me?’ should reply ‘Applaud! h’m. Do I? well, yes.’ They even resent the question, ‘Applaud! Αυ, verily.’ This apparent insensibility to the requirements of poetry appears more than once in the commentary of Wecklein.

This use of τὶ δὲ; must not be confounded with that of τὶ in τὶ Κιθαρών 1176 above. The combination τὶ δὲ expresses surprise in Soph. Phil. 421, Oed. R. 941; so also τὶ δὲ δῆ, τὶ δῆ in Plat. Gorg. 469 A, Soph. 241 D.

1197. περισσάν περισσῶς, ‘this prey so strange,’ ‘in such strange fashion.’

1200. νικηφόρον, ‘victorious,’ see above on 3.

1206. A curious expression, for which cf. Phoen. 1351, λευκοτή-χεις κτύπους χερῶν, and Her. Fur. 450, γραῖας δόσων πηγάς, and below 1221; in all of which cases the adjective is not put with the subst. to which it strictly belongs. See on Tro. 440.

1213. For the practice of nailing heads to the triglyphs of a castle cf. Pind. Isth. iii. 72, κρανίου ὑφρα ξένων ναὸν | Ποσειδάνω-νος ἑρέφοντα σχέδου. The whole passage, which gives a very unusual account of the physical proportions of Heracles, is interesting; I subjoin Myers’ version: ‘And verily once to the
house of Antaeus came a man to wrestle against him, of short stature but of unbending soul, that he might cause him to cease from roofing Poseidon's temple with the skulls of strangers—even the son of Alcmene.'

1216. I have here adopted Mr. Housman's punctuation. That of all the edd. omits the comma after βάρος, thus presenting a very poorly constructed sentence, φέροντες βάρος Πενθέως . . . οὐ σῶμα . . . φέρω. The meaning is 'Follow me, ye attendants, with your sad burden, come forth in front of the house of Pentheus, whose body I bear.' The whole action takes place in front of the house of Pentheus. The words are arranged thus rather than επεσθε Πενθέως to avoid having επεσθε in the same place in the two successive verses.

1224. Matth. rightly explains that as one might say ἥκουσα θυγατέρων τοιμήματα, and ἥκουσα περὶ θυγατέρων, Eur. has here blended the two constructions; the practice is very common in Greek, especially when there is a kind of distinction, as here, between the daughters on the one hand and the Bacchae including the daughters on the other.

1229. δρυμοῖς. Observe that the penult is long, though the heteroclit plural δρῦμα in Homer is always short.

1232. There is no reason why we should change αὐτῆς of the ms to αὐτῷ, as Herm. suggests, though the accus. is more usual, as Πυλάδην . . . ἠδεῖαν δῆν, Or. 726, and Εὐρυσθέα, . . . ἄελπτον δῆν, Her. 930. Of course we are not to understand by αὐτῆς δῆν her face, which would not suit the passage, but the appearance which she presents, for which cf. δῆν ὀνείρων, Iph. T. 151, and στὴναλ δ' δῆεις χήρων μελάθρων, Alc. 862.

1240. Herm. reads ἄγκρεμασθῆ, holding that ἄν is used only in re dubia, but cf. v. 510, ἄσ ἄν σκύτοιν εἰσορὰ κυκφᾶς.

1244. πένθος is often objective, as when Ajax is called φίλοις μέγα πένθος, Soph. Ai. 615; so Hipp. 1340, ἐκράνθη . . . πένθος θείθεν καταληπτόν. So here, Oh what a deed of dole (on the part) of those who have committed this murder.

1246. καταβάλλειν is a voc. propria for the sacrifice of a victim: καταβολῆ, θυσία, τελετή, καὶ η ἡ περιοδικῆ νῦσος, Hesych. καταβολῆ. καυνούργησις. Λέγεται δὲ καὶ θυσία, περίοδος, τελετή, καὶ η ἡ περιοδικῆ λῆψις πυρετοῦ, Suid. καυνούργησις probably refers to καταβολῆ κόσμων, Ephes. i. 4. For the tert. pred. see n. on 1161. Cf. Or. 1603, καὶ σφάγια πρὸ δορὸς καταβάλλοις; and v. 1114 surp.

1249. ἅγαν. Cadmus allows that punishment was deserved by Pentheus, but he thinks the retribution too great when he considers that Dion. was the son of his daughter Semele, and should therefore have visited more lightly sins however great. ἀπώλεσε denotes the infliction of injury or misery; the word, however, is often used when the degree in which it is inflicted is
comparatively small—something much less than is denoted by our word ruin; so that āγαν āπωλεσε is not a difficult expression. Those who think it is may understand after āγαν some word like ὠμῶς taken out of the idea of the sentence, as Æsch. Prom. 1051, quoted by Paley, ὃς ὃ’ οὖ πεπλασμένοι ὁ κόμπος, ἀλλὰ καὶ Λιαν εἰρημένος, where Λιαν must be taken as if it were Λιαν ἀληθῶς. See Introd.

1255. For the pleonasm in ἐν ... ἀμα Elms. compares Ion 717, νυκτιπόλοις ἀμα σιν βάκχαις.

The opt. ὀργνυτ’ is used by a kind of attraction to the preceding opt., expressing a wish; cf. Soph. Phil. 324, θυμῶν γένοιτο χειρὶ πληρῶσαι ποτε | ἐν’ αἷ Μυκῆναι γνώιεν; ἰδ. 528, μόνον θεόν σώζοιεν ἐκ τε τῆσδε γῆς | ήμᾶς, ὅτι τ’ ἐνθένε τοῦλομεσθα πλεῖν; Trach. 955, γένοιτ’ ... αὕρα ἦτες μ’ ἀποκλόειεν. Also in Eur. himself, Tro. 700, ἐκθρέψειας ἄν ... ἰνα ... κατοκίσειεαν; Rhes. 468, εἰ γὰρ ἐγὼ τῶν’ ἡμαρ εἰσίδωμ’ ... ὅτω ... ἀπονάσαιω; Hel. 436, τῖς ἄν πυλωρὸς ἐκ δόμων μολὼν θοτίς διαγγελείε. 1256. ‘He must be counselled, father, both by thee and me, not to have joy in baneful sophistries.’ Most edd., thinking that the words from κάμοι ... ποῦ ’στιν were added by the editor of the Aldine edition, read

σοῦτιν’ τίς αὐτῶν δεῦρ’ ἄν ὀψιν εἰς ἐμήν.

To me it seems far more likely that the two verses beginning with words so similar as σοῦτιν and ποῦ ’στιν were fused into one. Those who read σοῦτιν here make it a crasis of σοὶ ’στιν.

1258. τίς ἄν καλέσειεν, ‘Oh that some one would call him.’ τίς ἄν sometimes, as πῶς ἄν very often, expresses a simple wish.

1263. For the sentiment of these lines cf. a frag. from the Antiope (Frag. 204), φονῆω δ’ ἂ πᾶσχω καὶ τῶ’ οὐ σμικρὸν κακῶν’ | τὸ μῆ εἶδέκαι γὰρ ἰδοῦν’ ἐχεῖ τίνα | νοσοῦτα, κέρδος δ’ ἐν κακοὶς ἀγνοσία. Just as οὐ φημι means I say no, so οὐ δοκῶ, οὐ θέλω, οὐ χρῆ, οὐκ ἄξιω, may be taken to mean I seem not, etc. The feeling in the writer’s mind that this is so may be supposed to be powerful enough to draw the οὐ from before δόξετε to after it, without, however, transforming the οὐ into μῆ, as grammar would demand, if it were really taken before δυστυχὲοι.

1268. διπρετέστερος. ‘Alludit ad caliginem Homericam II. E. 127. Vid. Simplic. in Epictet. 10,’ ms Cotton. This and a worthless conjecture, διχα ῥυμμῶν for δι’ ἀριθμῶν, v. 209 above (worthless as a conjecture, but valuable as a sign that the text was early suspected), and a parallel from Horace to v. 281, are the only notes on the Bacchae, preserved from the ms Cotton. It appears to have been a mere collection of conjectures, not a ms properly so called, and is now lost. See Elms. Praef. ad Med. p. 9. The note, however, on this verse is good; Agave’s vision was
before obscured, so that she mistook her son for a lion, just as Diomedes' eyes were obscured before Athene removed the mist. The lines are, ἀχλὼν δ’ αὖ τοι ἀπ’ ὀφθαλμῶν ἔλον ἣ πρὶν ἐπῆν, | δφρ’ εὗ γυμνώσκης ἤμεν θεόν ἤδε καὶ ἄνδρα. This explanation admirably fits v. foll. See Introd.

1275. ως λέγουσι qualifies σπαρτῷ not ἐδωκας.
1281. φέρουμαι, 'hold'; φέρουμαι = gerō, φέρω = ferō; φέρουμαι is gen. nearly 'to wear,' as in ἀμφὶ δ’ αὐχέσι | τεῦχη φέρονται, Cycl. 88.

1285. ἡ τάλαινα suggests that Agave is about to mourn over Pentheus. Cadmus reminds her that he has already discharged that duty to the dead. Lamentation was a duty with the Greeks, and to deny it was an act of disrespect. So Electra says γονέων ἑκτίμους ἵσχουσα πτέρυγας . . . γόων, Soph. El. 241. Cf. also Thuc. ii. τὰς ὀλοφύρουσι εξέκαμων. σε is emphatic, not enclitic; if it were enclitic it would be closely connected with the preceding word, and the pause would be violated.

1287. ἡλθ’ ἐς χέρας would be a violation of the pause, for the prep. forms one word with its case. P. has a similar error at v. 275 above. I therefore read πῶς ἐμ’ ἥλθεν ἐς χέρας. For ἐλθεῖν ἐμὲ cf. Phil. 141, σε δ’, ὡ τέκνον, τὸδ’ ἐξελύθεν. Indeed, the use of a direct object after verbs of approaching was such a characteristic of Eur. that it drew on it the ridicule of Aristoph., who parodies Eur. in the words τὸ χρέος ἐμα με, Nub. 30. The idea is here more specifically expressed by the addition of ἐς χέρας, as in Hel. 373, ὀνεῖξι γένων ἐδεικε . . . φοινίασι πλαγαῖς, and Herac. 63, βούκει πῦνον μοι τῦδε προσθεῖναι χερπ’; so Hel. 341, πότερα δέρκεται φαίος τέθριππα τ’ εἰς ἅλιον. The combination δοῦς ἐς χεῖρα is found in v. 25 above, and λαβεῖν ἐς χεῖρας in a line quoted on 1330.

1288. ἐν οὐ καιρῷ = ἄκαλπῳ, 'Ah, cruel Reality, too late art thou here!' See on οὐ πάλης = ἀγυμνασίας above, 455.

1289. For the expression cf. Plat. Ion 536 Β, ὀρχεῖται σοῦ ἡ ψυχή; for the constr. cf. Eur. El. 207, ψυχὰν τακομένα δωμάτων πατρῴων φυγάς, where Paley proposes φυγάς, so as to get a long syllable; but the constr. is no doubt the same as here, φυγάς being accus. plur. (not nom. sing.), and therefore long. Cf. Or. 860, τὸ μέλλον ἐξετηκόμην γόως; the very similar passage in Aesch. χλωρῷ δείματι θυμὸν | πάλλοντ’ ὤψιν ἀήθη, Suppl. 560; 'Ιλίου φθορᾶς . . . ψήφους ἐβεντοῦ=ἐψηφίσαντο, Agam. 788; and also the passages quoted on v. 345 above.

1292. διελάχων = διεπάσαντο, 339.
1295. κατήραμεν. The verb καταλρεῖν is always intrans., and usually of birds suwooping down, of bees settling, and of ships putting into port.

1301. ἀρθροῖς, sockets, as in Hdt. iii. 129. καλ συναρμόττουσιν
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oi προσήκοντες τῶν νεκρῶν εἶ πνὴ σωθείη τῷ ταφῷ, Philostr. Imag. i. 18. Supply φέρει; here, as often, the question is so put as to admit of an answer conveyed in a single verse. Hence often in Greek Tragedy the question displays greater knowledge than could have been possessed by the questioner.

1306. ἀτέκνος ἀρσένων παίδων, cf. ἀπεπλος φαρέων λευκῶν, Phoen. 324. In Phoen. 7 Eur. makes Cadmus the father of Polydorus by Harmonia daughter of Aphrodite (Wecklein).

1308. ἔρνος . . . καθανοῦντα, constr. κατὰ σύνεσιν like τιμηθεὶς τέκνον, Tro. 740. The constr. in this case is so invariably κατὰ σύνεσιν, that it is not too much to say that καθανῶν would be wrong here.

1309. ὁ of the ms is defended by Ion 1467, ἀεινοῦ δ᾽ ἀναβλέπει λαμπάσι. ἀνέβλεπεν, also of the ms, Herm. defends by several passages from Soph., where a vowel is short before βλ. But in all these cases the syll. before βλ. is short in thesis, not in arsis, as it would be here. παιδὸς δὲ βλέφαρα would be a metrical commencement of a senarius, but not παιδὸς τάδε βλέφαρ᾽.—συνείχες, held together, kept from falling to pieces, cf. 391 above, and Supp. 212, τὸ γὰρ τοι συνέχον ἀνθρώπων πόλεις | τοῦτ᾽ ἑστε. συνείχες may be rendered ‘wert the keystone of’; so Ar. Pol. ii. 9, 21 (1270 B) speaks of the Ephorality as the ‘keystone’ of the Spartan constitution, συνείχει μὲν οὖν τὴν πολιτείαν τὸ ἀρχείον τοῦτο.

1312. For the substitution of synonymous adj. where the one might have been repeated, cf. Eur. Supp. 489; Soph. Phil. 530, Ant. 897; Aesch. Theb. 963.

1313. The subj. of ἐλάμμβ. is πᾶς τις taken out of οὐδελ. δίκην λαμβάνει is properly to obtain satisfaction, and δίκην δοῦναι to suffer punishment; but the poets are more lax in their usage. See below, v. 1328, ἔχει δίκην, has met his deserts, and Hdt. i. 115, ἐς δ᾽ ἐλαβε τὴν δίκην.

1318. ‘Still shalt thou be accounted among the ties that are dearest to me’; ἀριθμήσει is the future middle and with passive sense.

1330. Here, as the context plainly shows, a considerable number of verses is lost; probably, as Brunck suggests, a whole leaf of the archetype containing about 50 verses, the whole of Agave's speech, and a considerable part of that of Dionysus. The ms of the Bacchae used by Apsines, a Greek rhetorician who taught at Athens about A.D. 252, must have contained these lines. The words of Apsines as quoted by Musgr. are ἀμέλει παρὰ τῷ Εὐριπίδη τοῦ Πεινθέως ἡ μῆτηρ Ἄγανη ἀπαλλαγείσα τῆς μανίας καὶ γνωρίσασα τῶν παίδα διεσπασμένον κατηγορεῖ μὲν ἐαντῆς, ἔλεων δὲ κινεῖ. And again, τοῦτον τῶν τρόπων κεκινήκην Εὐριπίδης οἰκτόν ἐπ᾽ τῷ Πεινθεὶ κωνήσαι βουλόμενος, ἐκαστὸν γὰρ αὐτοῦ τῶν μελῶν ἡ μῆτηρ ἐν ταῖς χερσὶ κρατοῦσα, καθ᾽ ἐκαστὸν αὐτῶν οἰκτίζεται. The speech was
doubtless read entire by the author of the *Christus Patiens* as well, and by Nonnus, Philostratus, and Seneca, who in his *Hippolytus* (vv. 1242 seqq.) imitates it (see Introd.) But it is mere waste of time to endeavour to excavate from these sources anything like a fair representation of the words of Eur. Kirch., however, following these clues, has made some attempt of this kind in Schneid. Philol. vol. viii. pp. 79-93. He has, according to Dissen, recovered 34 verses out of the cento just mentioned, 'nonnullos satis, alios parum probabiliter.' But the most audacious of all such attempts is that made by G. Burges, who published anon. in the Gentleman's Magazine for Dec. 1832 some 120 lines, which he professed to have extracted from a recently discovered palimpsest, filling up this lacuna. It contains, besides a wrong gender (*κατα*, masc.), several grammatical solecisms, and many lines like this: καθ', οἱ' ἄν ἢν ἐλείν ἰδεῖν τῷ θεῷ γ', ἐξεί, and now he suffers what the god might pity. And of this he says, 'Although nearly thirty years have now elapsed since I first discovered this scene lying hid in the cento of the *Christus Patiens*, I have been more and more convinced that, with the exception of a few expressions, it contains the very ideas of the dramatist conveyed in the language of the original author.' There is one line, εἰ μὴ γὰρ ἔδωκεν ἐλασθενεῖς ἐις χείρας μύσος, quoted by the Schol. on Ar. Plut. 901 as from the *Bacchae* of Eur. which, we may safely conclude, occurred in the lost address. This was first observed by the admirable scholar Tyrwhitt. The words γανριάν and λελάβημαι quoted by grammarians from the *Bacchae* would also probably find a place among the words here lost, perhaps also ἀκανθώδης πάχιν, quoted as from the *Bacchae* by Et. Mag. I give the verses which might possibly have come in here with the places where they are found, as given in Dr. Sandys' ed.

1330 b. This verse was first restored by Matth. from a Schol. on Dionysius Periegetes telling of the transformation of Cadmus and Harmonia, where this verse is quoted with the two following, and as from the *Bacchae* of Eur. The words of the Schol. are:—

'Ἰστέον δὲ ὅτε Κάδμος καὶ Ἀρμονία ἦ γαμετή μεταμορφώθησαν εἰς θηρία ἐπειδὴ τοῦ Ἀρεος ὄφω ἐφόνευσεν ὁ Κάδμος, δι' τούτων εὐαίτων ἀνείλει, Ἐρμόν καὶ Δησιλέθτα, ὡς καὶ Ἰεριπίδης ἐν Βάκχαις φησι περὶ Κάδμου, Δράκων γεννήσει, κ. τ. λ. 'Cadmus and Harmonia,' says Apollodorus, quoted by Musgrave on this passage, 'went from Thebes to the Encheleis; the Encheleis were engaged in war with the Illyrians, and there was an oracle that the former should be victorious if Cadmus and Harmonia should lead them. According the Encheleis made them their leaders, and were victorious, and Cadmus thus became king of the Illyrians and had a son Illyrius. And afterwards, having been along with Harmonia transformed into a snake, they were both transported by Zeus to
Elysium.’ There appears to be some discrepancy in the mythic narrative as to the exact time at which Cadmus was transformed; the Schol. on Dion. Perieg. quoted above need not be taken as referring to any specific time; but Eur. in a play, probably Satyrlic, of which two lines are preserved (οἶμοι, ὀράκων μοι γίγνεται τὸ γ' ἡμοῦ, τέκνον, περιπλάκηθι τῷ λοιπῷ πατρὶ), appears to represent the transformation as taking place immediately after the death of Pentheus; and Philostratus, Imagin. i. 18, in his account of the picture of Pentheus, where he describes the mourning over the body, says, ‘Harmonia and Cadmus are there, their transformation into serpents already half completed’ (φολὴς ἡδὴ αὐτῶς ἔχει). On the other hand, Apollodorus in the passage just quoted, and Nonnus (who says nothing about the Encheleis, but appears to follow a different account, saying it is destined for Cadmus, πετρήσσαν ἔχειν ὄριῳδεας μορφῆν), place the transformation after Cadmus had become king of Illyria; and Et. Mag. quoted on v. 1333 below implies that the transformation did not take place before he had left Thebes. Again, a Schol. on Pind. Pyth. iii. gives a different account from all the rest, καὶ ἀπελθὼν ἐπὶ ὄρακωντων ἀρματος κατῳκησεν ἐν Ἰλυσίῳ πεδίῳ.

Now there is also a tradition mentioned by Hdt. ix. 42, and plainly stated below, v. 1358, that the victorious Encheleis and the conquered Illyrians (μιγάδα β. στρατῶν, v. 1355), under the guidance of Cadmus and Harm., undertook an expedition which culminated in the sacking of the oracle of Apollo at Delphi. (In this expedition Cadmus and H. led the army under their transformed shape, as is distinctly stated v. 1357, and this perhaps is the reason why ἤγουμενος is followed in v. 1359 by the dat. not the gen.; in the Tragics ἤγει, with the dat. means to guide, with the gen. to lead as a general; he is said to guide, not to lead, because owing to his transformation he could do no more than show the way to the barbarians.) It seems to me that it is this latter expedition which is referred to all along, and that Eur. had not in his mind at all the expedition of the Encheleis under Cadmus against the Illyrians, mentioned by Apollodorus. The transformation takes place before Cadmus leaves Thebes, as in the Satyrlic play above referred to; the χρησμός in v. 1333 is the same as the δέσφατον in v. 1354; and βαρβάρον ἤγουμενος, v. 1354, means leader of the barbarian host, called μιγάδα στρατῶν in v. 1355, which sacked the temple of Apollo, and which in v. 1359 he is more accurately said to guide, not to lead. It is plain that βάρβαρος (understood) is the subject of διαρπᾶσωσι, and it seems to me equally plain from Hdt. ix. 42 that βάρβαρος means the Enchelian and Illyrian host who sacked Delphi, and that neither Eur. nor Nonnus thought at all about the expedition of the Encheleis against the Illyrians, mentioned by Apollodorus. If we could
suppose, contrary to the order in which the facts of the narrative here occur, and in spite of Eur.'s own testimony in the Frag. above quoted, that he did not place the transformation until after Cadmus arrived in Illyria, and just before the Illyrian expedition against Delphi, then βαρβάρων ἦγ. in v. 1334 would be simply being king of the Illyrians, and χρήσμος would be a different oracle from θέσφατον.

1331. ἐκθηρώθεις, 'turned into a serpent.' Cf. ἐκδρακοντωθεῖς, Aesch. Cho. 540.

1332. For the attraction cf. Or. 1184, οἶδ', ἦν ἐθρέψεν 'Ερμόνυν μήτηρ ἐμή, and ib. 1629, 'Ελένην μὲν ἦν σὺ διολέας πρόβυμοι ὄν Ἦμαρτε.

1333. ὄχων δὲ μόσχων. These words puzzled the editors, who resorted to many conjectures and emendations, until Musgrave showed the soundness of the text by quoting the following note from Et. Mag. :—Θουδῆς τόλις Ἰλλυρίας, εἰρηται ὁτι Κάδμος ἐπὶ βοῶν ζεύγους ἐκ Θηβῶν ταχέως εἰς Ἰλλυρίκους παραγεγέναμεν ἐκτίσε τόλυ.

1334. See note on v. 1330 b.

1337. See note on v. 1330 b.

1339. Cf. for the constr. Alc. 362.

1343. εὐθαμοῦνετ' ἂν, Musgr. for εὐθαμοῦνοιτ' ἂν. The imperf. ind. means you would now be happy, i.e. you would not have had the death of Pentheus to deplore ; the opt. would mean you may yet be happy, i.e. you may yet not have the death of Pentheus to deplore ; which is absurd.

1345. ἡδετε for ἡδειτε. Cf. Frag. 625 b (Nauck), πάρεσμεν, ἀλλ' οὐκ ἡθ' ἂν οὐ παρόντα με.

1350. This is an instance of the Schema Pindaricum. Pindar uses a sing. verb as copula between a plur. subj. and pred., as μελιγάρνες ήμοι οὐστέρων ἀρχαὶ λόγων τέλεσαι, Ol. x. 4 ; so καὶ γὰρ πάχναι καὶ χαλαζαὶ καὶ ἐρυσίβαι γίγνεσαι, Plat. Sympos. 188 B. The most remarkable instances of this figure in Tragedy are Eur. Ion 1146, Hel. 1358, Phoen. 349, Med. 441, Aesch. Pers. 49, Eum. 31, Soph. Trach. 520, Ar. Ach. 862, 1091. Buttmann's rule is that in this usage the verb should always precede ; but the instances from Plato and Pindar himself above quoted make against the rule.

1353. Paley's difficulties vanish before the explanation on v. 1330 b. Cadmus is expressly enumerating all his woes, so there is nothing remarkable in his travelling over the same range of subjects as Dion. above. 'Not only,' says he, 'shall I have to travel to a foreign land in my old age, but the oracle remains behind (i.e. but worse remains behind, for I still have the oracle) that shall have to lead a foreign host consisting both of the Encheleis and the Illyrians subdued by them (μυγάδα) against Greece ; and I
am destined to involve my wife too (whom Zeus gave me), the daughter of Ares, in the impious deed which I am fated to accomplish, in leading this foreign crew against the temple of Apollo. Nor shall I have a natural death like other mortals, but I shall be translated.' He turns into a ground of complaint even his translation, purposely looking on the bright side of a natural death, the quiet which attends it. For ἐτὶ δὲ μοι τὸ θέσφατον... ἀγαγεῖν Schöne compares δέδοκτοι τοῦργον... ἀφορμᾶσθαι, Med. 1236. See Introd. for a brief review of the character of Cadmus.

1360. καταίβατην may be active, in which sense it is applied to Hermes, who conducts souls down to the nether world; but more probably it is neuter, down-rushing; cf. Kubla Khan—

Where Alph the sacred river ran,
Thro' caverns measureless to man,
Down to a sunless sea.

1363. I retain ὅρνες of the ms and Ald., and punctuate and explain with Herm. There is no allusion to age but only to colour in πολύχρωσ. πολύς, which might rather be expected to contain a reference to old age, is applied by Eur. to the atmosphere, to iron, to the sea, and to the colour of a swan (Herm. Fur. 110); κηφῆνα means helpless, and agrees with με. It is used, Tro. 191, among many other images of helplessness. Phot. explains κηφῆν, ἀργός. ἀπρόκοτος. μετέωρος. The word properly signifies a drone. For ὅρνες κύκνον see note on v. 664 above, and for the hyperbaton see note on v. 860. The pictas of swans is alluded to in Eur. El. 151 seqq., and that of storks in Soph. El. 1058 seqq., and Ar. Av. 1355. So Cic. de Fin. ii. 33, Videmus in quodam uolucrium genere nonnulla indicia pictatis.

1367. πατρῶα has its penult short four or five times in Eur.
1371. A verse has dropped out here, as the antistrope shows.
1380. τὸδε, ἢ. τὸ χαῖρεν. Cf. Hec. 426, 427—
ΠΟΛ. χαίρ', ὃ τεκόντα, χαίρε Κασσάνδρα τέ μοι.
ΕΚ. χαίροντι ἄλλοι, μητρὶ δ' οὐκ ἑστὶν τόδε.

1384. I have adopted Schöne's correction; ἐμὲ emphatic is required when in such strong antithesis to ἐγὼ in v. following; ὅρα might be taken as the indic. on the same principle as ἀνάκειται, 'when there will be no Cithaeron looking down on me as there is here, and where is set up no thyrsus-memorial of my undoing.' But ὅρα would more naturally be the subjunctive. The most natural constr. would be ἐμ' ὅδοι, the opt. being attracted into the mood of ἔλθομι (see on 1255); but ἐμ' ὅρα would more easily have fallen out before μετρὸς.

1386. θύρσον μνήμα is like νεβρίδων ἐνυρτά above; it is a memorial (or remembrancer) of former suffering, consisting of (constituted by) the thyrsus. For this g-n. see note on v. 746 above.

1387. μέλοεν. Sc. Κιθαίρων καὶ θύρσος.
THE BACCHAE

I. (vv. 64—169)

From Asia, leaving Tmolus, fleet
I hasten rendering service sweet
To Bromius,—task for willing feet.

Hence from the road! Hence to your Halls.
To silence let all lips be thralls.
I chant the ritual, as my duty calls.

Blessèd and happy is his lot
Who knowing what to Heaven belongs
Keepeth his soul without a spot,
And walketh with the godly throngs,
Holding upon the mountains high
His pure and mystic revelry;
Whoso in due esteem doth hold
What rites the Mighty Mother found,
And loveth Dionysus bold,
Waving his wand and ivy-crowned.
Ho! Bacchae! from the Phrygian hills restore
To Hellas' spacious streets the Noisy One.
Ho! Bacchae! Bromius to us bring once more,
Himself a god and of a god the son.

Whom erst his mother in her throes,
When burst the wingèd levin-brand,
Cast from her womb and 'mid her woes
Gave up the ghost at Zeus's hand:
But him did Cronidês secrete
In a birth-chamber strange and meet.
For He the babe in His own thigh
Concealed, and with a clasp of gold
Shut safely in, that none might spy,
Not Hera's self; but did unfold
Whenas the Fates the hornèd god had framed
And wreathed his head with the entangled snakes,
Whence comes unto this day the custom famed:
Each Maenad in her curls doth twine the spoil she takes.

O Thebes, thou Nurse of Semele,
Thy head with ivy garlands deck;
The verdant flowering briony
Let fall in wreaths about your neck;
Bear in the revel boughs of oak and pine
And clothe yourself in dappled fawn-skins fair;
The flocks of white wool in your tresses twine
And reverently the saucy narthêx bear.
Straightway the countryside will join your round:
Bromius doth lead the rout from hill to hill;
Spinning forgot, there women-folk are found.
By Dionysus thralled, led captive at his will.

In the Curêtes' holy home,
The fold where Zeus a babe was brought,
For me the priests of triple-plume
Did find this orb of hide stretched taut.
Linking thereto the sweetly-sounding voice
Of the loud Phrygian flutes, and Bacchic mirth,
In mother Rhea's hands they placed it, noise
Of Bacchic gladness echoing through the earth.
Soon did the frenzied Satyr companies
From mother Rhea win the lovely toy
Which, dancing at the third year revelries
That Dionysus loves, they now employ.

O full of pleasure then am I,
With racing Bacchic companies,
When sped adown the mountains high
Flung on the sward I take my ease,
Clad in the holy fawn-skin coat
And eating of the fresh-slain goat.
We hie amain to Asian hills,
Our leader Bromius, Evoë Ho!
The land with milk and wine in rills
And honeyed sweets of bees doth flow.
It smokes as Syrian frankincense
When with a lighted torch of pine
Blazing from out a wand immense
You hurry on, brave Leader mine!
Chiding the laggards, Evoë Ho!
With merry shouting on you fleet;
Upon the breeze your fair locks flow,
And while you run, 'mid music sweet
You cheer them thus 'Ho! Bacchae! Ho!'
Delight of golden Tmolus come,
Praise Bromius as ye tripping go
To the loud timbrel and the drum,
Joyous, extol the god of joy
With Phrygian voices, Phrygian notes,
As the sweet sacred roundelay
From holy lotus reed-pipes floats
Cheering the girl-band as it hillward roves;
For while the dam the peaceful meadows loves,
Blithe frisks her filly; the Bacchante so
Swiftly her lithe limbs plies and bounding on doth go.

II. (vv. 370—431)

O Righteousness in Heaven
Revered, on golden wing
Hovering above us, hearken
To our intolerant king.
Hear'st Thou his impious insults
'Gainst Semele's Boisterous Son
Who 'mid the rose-crowned banquet
Divine is chiefest one;
Whose holy function 'tis
To join in revelries
Bright mirth and laughter as the sweet flutes play,
And all the grief of carking care to allay
When the grape's sparkling joy doth circle free
As at the sacred feast we join in jollity,
While the great bowl set 'mid the ivy-crowned
Feasters with wassail glad, in sleep doth lap them round.

For lips that know no bridle
And wild foolhardiness
Woe is the fated ending:
Prudence and quietness
Themselves remain unshaken
And households firmly stay,
For though the gods in heaven have placed
Their dwelling far away,
Yet, still within their ken
Are all the acts of men.
Great wit is witless. To be more than man
Is but to shorten this life's too short span;
He who spurns lowlihood, great things pursuing,
Loseth the present, to his own undoing.
Sane of mind full sure am I
These are they whose counsels die.

O might I win to Aphrodite's strand
Where Loves that soothe the heart of man abide,
To sea-girt Cyprus or the rainless land
Of the barbarian tide
That blesses through its hundred mouths the plain,
Or to Pieria the Nine's delight,
Of all fair haunts a haunt most fair to gain,
Olympus' sacred height!
Ah! thither guide me, Bromius, Leader mine,
Lord of the revel and choir-chief divine,
There sport the Graces, there is soft Desire,
To hold our revels there 'tis meet that we aspire.

Our brave Divinity, of Zeus the son,
Doth banquets love and in the revel joys;
He cherisheth fair Peace, Wealth-giving One,
Breeder of gallant boys.
He to the rich and poor an equal share
Of wine's delight, that knows no grief, doth give,
But hateth whoso makes it not his care
Through day and lovely night in joy to live,
To keep his heart and mind both wisely free
From over-crafty men and their strange subtlety.
Whatever plainer folk approve and use,
That of a truth would I adopt and choose.

III. (vv. 519—575)

Prithee incline Thine ear to us,
O Daughter of Acheloüs,
August One, Dirce, Maiden fair,
Who in the days of yore
The infant son of Zeus didst care
Beneath Thy fountains, when the Sire
Snatched him from out the eternal fire
And spake with awful roar,
'Child of the Double-Door,
Into a womb that is not woman's go,
Thee, Bacchus, bid I Thebes by a new name to know.'
Ah, blessed Dirce, why reject me now,
Spurning my choirs with garland-wreathèd brow?
I swear by this vine’s clustering joy, some day
The love of Bromius shall thy bosom sway.

The Earth-born Brute his temper shows,
The Dragon’s blood within him flows,
Pentheus, whom erst that child of Earth
Echion called his son:
A savage monster—not a human birth,
A slaughterous giant, in rebellion set
Against all Heaven, who in his close-meshed net
Shall me ensnare anon,
Bromius’ beloved one;
My fellow-reveller he within detains
In gloomy donjon hid and bound in chains.
O Dionysus, of Zeus’ self the seed,
Thy prophets in distress dost Thou not heed?
Down from Olympus come with golden rod
Upraised, and check the tyrant’s pride, O God!

On Nysa, where the wild beasts breed,
Dost Thou Thy revelling raving band,
Or on the heights Corycian, lead,
O Bacchus of the waving wand?
Or is it haply over grassy leas
On old Olympus ’neath the shady trees
Where Orpheus playing in the days gone by
Did gather those thick boles into close company
And all the woodland beasts by his sweet minstrelsy?
O Blest Pieria, Bacchus holds Thee dear;
Within a little shall He draw anear,
With dancing and with mirth shall He advance
Leading the wild maids in the whirling dance,
When o’er swift-flowing Axius He shall stride,
Or Lydias scattering riches far and wide,
Or that famed river, Father of the rest,
With whose fair waters all that steed-loved land is blessed.
IV. (vv. 862—911)

When in the dances all night long
Shall I my white step bear,
Flinging my neck with lissom poise
To the cool dewy air?
As in the lovely verdant mead
The fawn sports, when the net
At one despairing leap is cleared,
The while the huntsmen whet
With shouts, upon her track, the racing hounds;
But after efforts swift and piteous spurs
At last secure from all intended hurts
She through green pastures by still waters bounds,
Rejoicing to be wholly free from men
Amid the shady foliage of the wooded glen.
O what is wisdom? what a fairer prize
Given by the Gods to dazzle mortal eyes
Than to exult in hard-won victories?
Such joyous hour of triumph never dies.

Ah! slow and late but ever sure
God’s vengeance falls on man,
The stubborn, proud and impious heart
Chastising with its ban.
Ah! craftily it lurks to snare
The sinful man, though slow
Time footeth: aught than law more wise
May I ne’er seek to know.
Little it costs a prudent man to school
His heart to deem of great authority
The Power Divine, whate’er that Power may be
That over man’s short life doth here hold rule,
Which ages-long Tradition hath made known
And is unerringly by Nature’s Instinct shown.
Ah! what is wisdom? What a fairer prize
Given by the Gods to dazzle mortal eyes
Than to exult in hard-won victories?
Such joyous hour of glory never dies.

Happy he who from the tempest
'Scaping reaches port at last:
Happy he who conquers troubles:
Yet is many a man surpassed
By his fellow oft in joyaunce
As in might, I wis;
Men are countless, fancies countless,
Some are crowned with bliss,
Some miscarry, plunged in ruin;
Happy he who day by day
Free from sorrow, truly blessed,
Journeys on his way.

V. (vv. 977—1024)

Swift Hounds of Madness hillwards hie,
Where Cadmus' daughters rave
Spur them against the madman spy
In woman's garments brave.
Him shall his frenzied mother first descry
From a smooth rock or palm-tree watching curiously;
Then to her fellow-Maenads shall she shout:
Of the Cadmeians who
Is he that yonder as a watcher perched
Waits to see what we do?
Swift as the wind, Bacchantes, in his course
He hither to our hills, our hills, did run.
Which of you calls him hers? Yet never sure
Did woman ever bear such hateful son.
Some brindled lioness's cub is he,
Or else a Libyan Gorgon must his mother be.
Come Thou, O Vengeance, plain for all to see;
But come Thou sword in hand and smite
Earth-born Echion’s impious progeny;
Sever the lawless throat of the rebellious wight;

Who in unrighteousness of heart
And overweening pride
Thy mysteries, Bacchus, sets at nought,
Thy mother’s sets aside,
With frenzied mind and mad resolve I ween
Thinking to vanquish our unvanquishable Queen.
Ah! Peace of life doth surely come to him
Whose pure and temperate heart
Both unto God and fellow-men
Ungrudging does his part.
Ne’er may my subtlety Heaven’s wrath excite,
Far other path and upward may I tread,
Conspicuous in men’s sight to virtue led,
Each day in goodness spent till falls the night;
Unrighteous ways and trespasses eschewing
And to our Lords in Heaven all honour doing.
Come Thou, O Vengeance, plain for all to see;
But come Thou sword in hand and smite
Earth-born Echion’s impious progeny;
Sever the lawless throat of the rebellious wight.

Reveal Thyself terrific as a bull
Or the bewildering many-headed snake;
That all may know Thy potency in full,
Thyself as the enraged lion make.
Go, Bacchus, while smiles wreath the Thy visage all,
A noose around the Bacchae-trapper fling;
Lured is he to the spot where he doth fall
Within the raving maidens’ deadly ring.
VI. (vv. 1153—1165)

The mazy dance for Bacchus weave:
Proclaim what huge calamity
The dragon’s son of life did reave
When he in woman’s quality
The lovely shaft did dare to assume
That quickly proved his certain doom;
Following the bull who led him on
The way to sheer destruction.
O Cadmeian girl-revellers,
Glorious the triumph ye have wrought,
A triumph, ah! with streaming tears
And bitter wailing fraught.
O what a victory for one to gain,
In her son’s blood a mother’s hand to stain!
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